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UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

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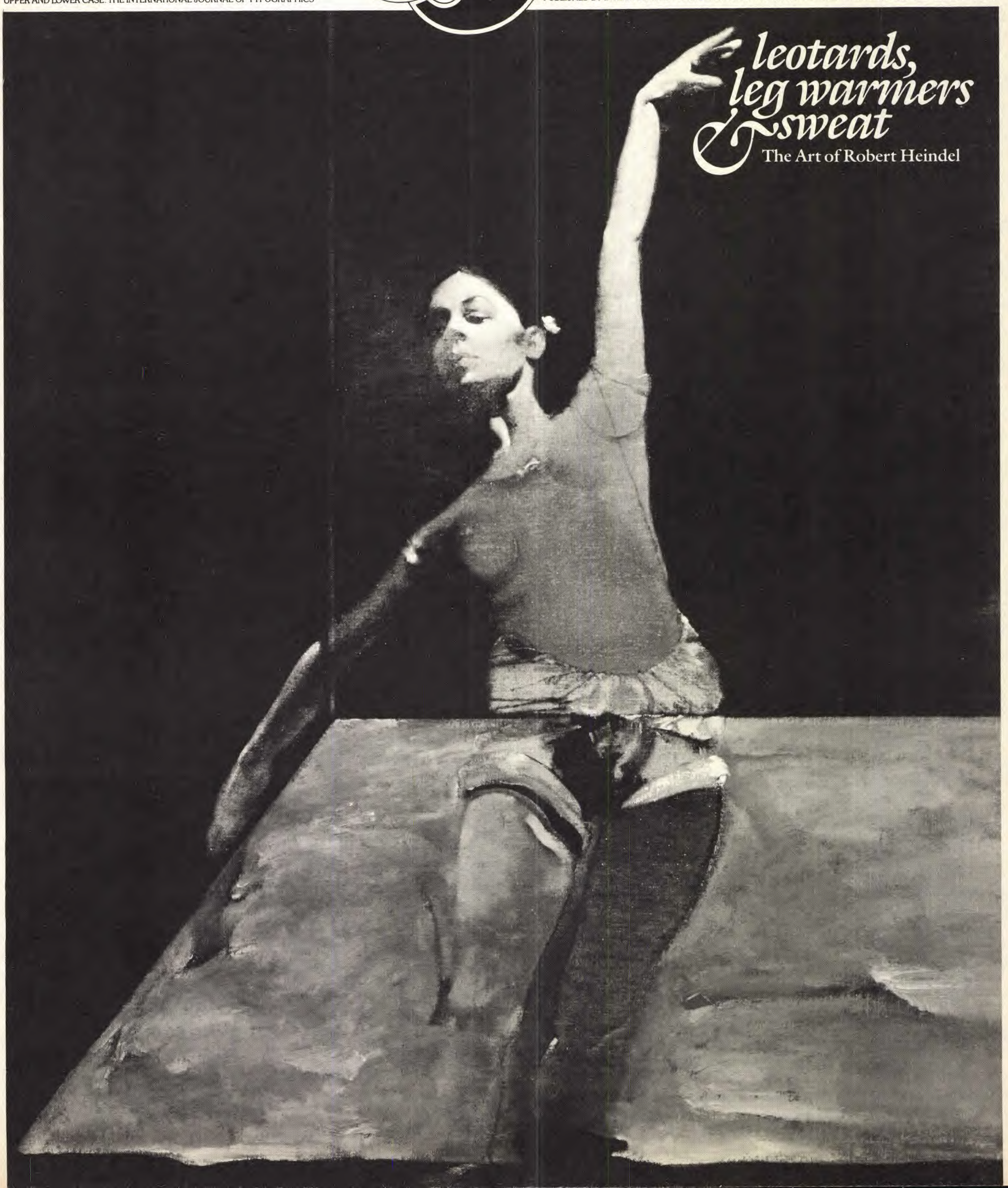

leotards, leg warmers & sweat

The Art of Robert Heindel

U&lc.
VOLUME FOURTEEN, NUMBER THREE, NOVEMBER, 1987

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Trustees of the Future — **Page 28**
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What's New from ITC — **Page 30**
ITC Tiepolo™ has a carefree quality – but it's precisely designed to mix with serif and sans serif faces and spice up a page that might otherwise be mundane.

Body Language — **Page 36**
This is not your *every day* alphabet, and definitely not for *every body.*

Computer Graphics for Graphic Designers — **Page 37**
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Leotards, Leg Warmers and Sweat — **Page 38**
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Book Shelf — **Page 47**
24 books with practical information, graphic aids and ideas, from dissertations on desktop publishing to legal guidance for artists.

This issue of U&lc was mailed to 215,000 readers: 160,000 in the United States and Canada, and 55,000 abroad. It will be read by approximately 1,000,000 people.

FRONT COVER: ITC GALLIARD BOLD ITALIC, BOLD MASTHEAD: ITC NEWTEXT REGULAR
TABLE OF CONTENTS: ITC TIEPOLO BOOK WITH BOOK ITALIC, BLACK

ABOUT ROBERT WAKEMAN

It's one thing to extol the virtues of typography. It's quite another to demonstrate them as Robert Wakeman has in his typographic page design on the right. Wakeman's respect and love for typography was aroused back in 1961 during the first of many jobs in New York City type shops. Over the years he has earned a reputation for his imagination, tastefulness and integrity as a poster designer and typographic consultant. His cardinal rule is to treat type as art. He never distorts, edits, manipulates or violates a letterform. Instead, he selects type as others choose illustrations, photographs or paintings—to give color, texture and form to a page, as well as to illuminate, animate, dramatize and communicate a message.

ÜBER ROBERT WAKEMAN

Die Werte der Typografie werden häufig gerühmt. Doch weniger oft werden sie so trefflich demonstriert, wie es Robert Wakeman in seinem typografischen Seitenenwurf vermocht hat. Wakemans Respekt und Liebe zur Typografie wurden bereits im Jahre 1961 erweckt, als er die erste von einer Reihe von Stellungen innerhalb des Layoutsatzfachs in New York City antrat. Über die Jahrzehnte hinweg verdiente er sich einen ausgezeichneten Ruf für seinen Erfindungsreichtum, seinen guten Geschmack und seine Integrität als Plakatentwerfer und typografischer Experte. Sein oberstes Gebot ist es stets gewesen, Typografie als Kunst zu behandeln. Er entstellt oder manipuliert niemals Schriftformen, und er verstößt nicht gegen sie, indem er sie abändert. Er wählt Schriften so aus, wie andere Illustrationen, Fotografien oder Malereien aussuchen. Schriften verleihen der Seite Farbe, Struktur und Form. Sie illuminieren, beleben, dramatisieren und kommunizieren die Botschaft des Textes.

A PROPOS DE ROBERT WAKEMAN

C'est une chose de vanter les mérites de la typographie. C'en est une tout autre d'en faire la démonstration, comme Robert Wakeman le fait dans la page ci-contre. Son goût et sa passion pour la typographie sont nés en 1961, dans le premier atelier de composition où il a mis les pieds à New York. Au cours des années, il s'est fait une réputation pour son imagination, son goût, son talent d'affichiste et comme consultant. Son premier principe, c'est de traiter la lettre comme un objet d'art. Il ne lui impose jamais aucune distorsion ni manipulation d'aucune sorte. Il préfère choisir un caractère comme on choisit une illustration, une photo, une peinture—pour relever la couleur, la structure d'une page et, en même temps, éclairer, animer, intensifier le message qu'ils s'agit de communiquer.

SUBHEADS: ITC FRANKLIN GOTHIC DEMI TEXT: BOOK

THE INDEX TO ITC TYPEFACES USED IN THIS ISSUE APPEARS ON PAGE 79.

"Type is like music in having its own beauty and being beautiful as an accompaniment and interpretation."
—*J.H. Mason*

"Machines exist; let us then exploit them to create beauty—a modern beauty, while we are about it. For we live in the twentieth century; let us frankly admit it and not pretend that we believe in the fifteenth. The work of the backward-looking hand-printers may be excellent in its way; but its way is not the contemporary way. Their books are often beautiful, but with a borrowed beauty expressive of nothing in the world in which we happen to live."
—*Aldous Huxley*

"Type is one of the most eloquent means of expression in every epoch of style. Next to architecture, it gives the most characteristic portrait of a period and the most severe testimony of a nation's intellectual status."
—*Peter Behrens*

"NO OTHER ART IS MORE JUSTIFIED THAN TYPOGRAPHY IN LOOKING AHEAD TO FUTURE CENTURIES; FOR THE CREATIONS OF TYPOGRAPHY BENEFIT COMING GENERATIONS AS MUCH AS PRESENT ONES."
—*Giambattista Bodoni*

Designed by Robert Wakeman

TYPE IS LIKE: ITC WEIDEMANN BOOK WITH ZAPF DINGBAT **MACHINES EXIST:** MEDIUM **TYPE IS ONE:** BOLD **NO OTHER:** BLACK CREDITS: BOOK ITALIC

Although known primarily as an inventor, business tycoon and philanthropist, Peter Cooper, founder of The Cooper Union and The Great Hall, was also a candidate for President of the United States in 1876. Campaign poster of the Independent Greenback Party courtesy of Cooper Union Archives.

The CU typographic pattern on this page was designed for Cooper Union by the late Herb Lubalin. The design is currently being used on the backs of playing cards illustrated by another alumnus, Gerry Gersten. The souvenir deck commemorates the 125th anniversary of The Great Hall as a public educational forum.

THE GREAT HALL OF COOPER UNION

A room with multitudinous views

On May 10, 1859, in New York City, a celebration was held marking the opening of an auditorium built into the basement of a school building. Reviewing the event, The New York Times observed: "(The auditorium) is not equalled by any room of a similar nature in the United States." The room indeed was unique. It became the launching pad for some of the most seminal events and incendiary ideas voiced in the century to follow. The school building is The Cooper Union School of Art and Engineering. The auditorium is The Great Hall.

Both the school and the auditorium were gifts to New York from founder and benefactor Peter Cooper. He was an enormously wealthy man who made his fortune as a manufacturer of glue, an inventor, and from involvements in ironworks, locomotives and the laying of the trans-Atlantic cable. But all his contributions to industry and all his financial acquisitions were no consolation for the fact that he never acquired a full formal education.

A man of conscience, he firmly believed that "private wealth is a public trust." He determined to use his wealth to "improve and elevate" the working classes and underprivileged of the city, and offer others what he had missed. With that in mind he established The Cooper Union, providing free courses in science and art to all, regardless of race, creed, sex, or economic status, and the auditorium—The Great Hall—offering free lectures on social, political, scientific and cultural topics.

By purely physical criteria, The Great Hall cannot be considered truly "great." It is not an unusually large auditorium—its seating capacity is 1,600. It is not the last word in acoustic brilliance. And while its sharply pitched floor was designed to provide good viewing from all rows, the forest of pillars that support the vaulted ceiling is guaranteed to obscure the sight line for some of the audience.

Nevertheless, the devoted patrons who pack The Great Hall for its regular series of free lectures revere its archaic architectural charm. More important, they are mindful of the impact this auditorium has had on the people of New York City. It has been a meeting place for serious discussion of every persuasion—a platform for social protest, a clearing-house for political opinions, an arena for minority expression, and a university for the dissemination of culture and new scientific theories.

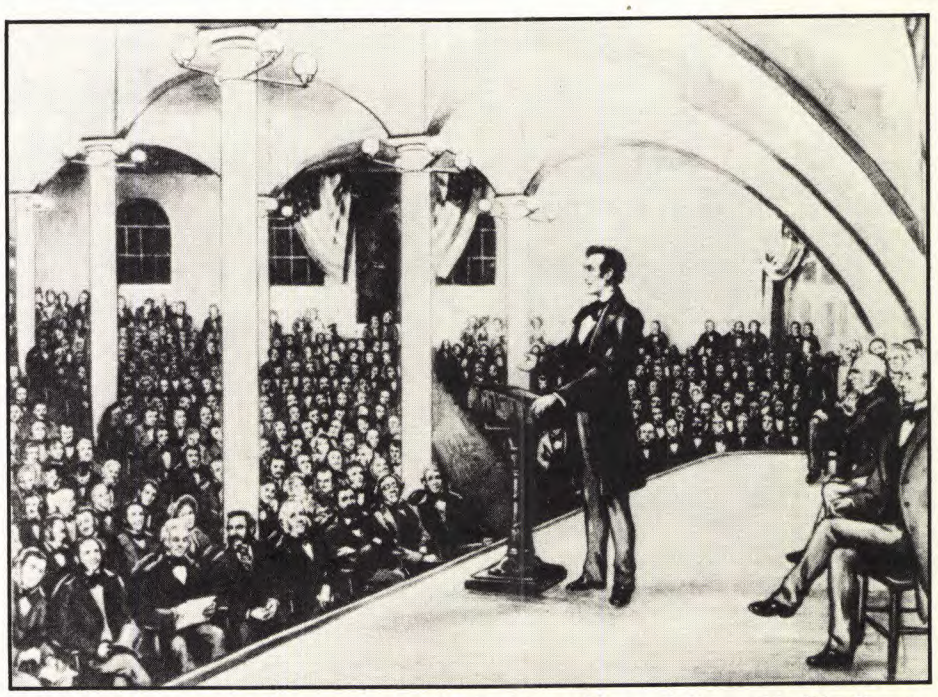
Its platform has been host to the humblest of laborers as well as the best and brightest orators. The first major speech delivered in The Great Hall was by Abraham Lincoln on February 27, 1860. In a passionate and memorable address, he pleaded for the preservation of the Union and the end of slavery. It was this speech, reprinted and circulated through the country's newspapers, that Lincoln believed "won the presidency" for him.

From the very same platform and lectern, the most prominent political leaders, educators, writers, social thinkers, and presidents, have articulated their views.

Now, somewhere between the 125th and 130th anniversaries of its opening, Cooper Union has inaugurated a celebration of the renowned Great Hall. To commemorate the event, Jerry Gersten, illustrator and appreciative alumnus, has contributed incisive portraits of 52 prominent men and women who spoke from The Great Hall platform.

As a souvenir of the occasion, a deck of playing cards has been designed featuring all 52 Gersten portraits. The backs of the cards, incidentally, are imprinted with a design by another celebrated Cooper Union alumnus, the late Herb Lubalin. For information about price and availability, write: Cooper Union Alumni Office, 41 Cooper Square, New York, NY 10003, or call: 212-254-5470.

Marion Muller

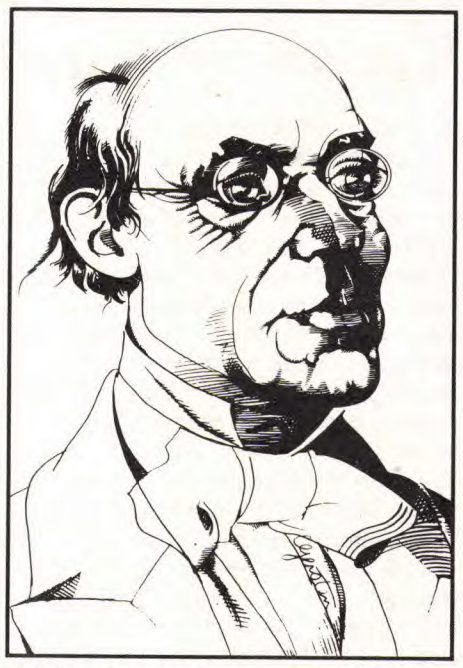


This is Abraham Lincoln making the first major address delivered in The Great Hall on February 27, 1860. Courtesy Cooper Union Archive.

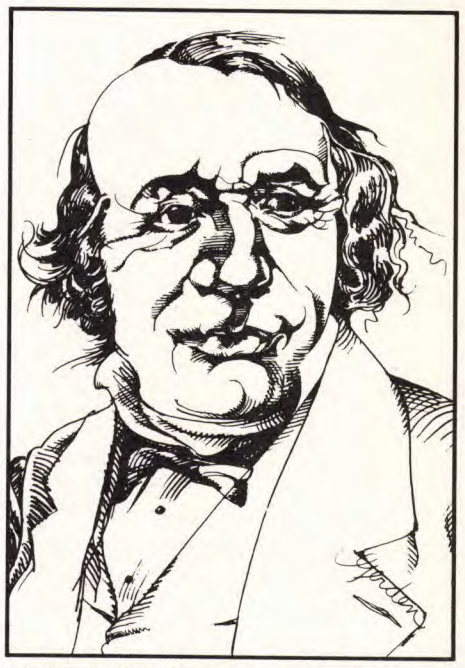
SOME OF THE PROMINENT MEN AND WOMEN WHO LECTURED IN THE GREAT HALL

THADDEUS STEVENS (1792–1868). Idealist; Republican Congressman who led radical reconstructionist movement after Civil War.

WILLIAM HENRY SEWARD (1801–1872). Secretary of State under Lincoln and Johnson; responsible for the purchase of Alaska from Russia.



WILLIAM LLOYD GARRISON (1805–1879). Abolitionist, defender of women's suffrage, prohibition and American Indian rights.

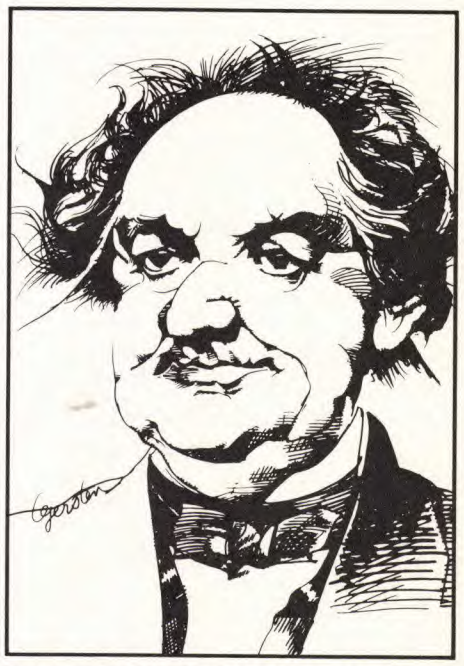


LOUIS AGASSIZ (1807–1873). Swiss-American naturalist, teacher and lecturer.

ABRAHAM LINCOLN (1809–1865). Sixteenth President of the United States.

HANNIBAL HAMLIN (1809–1891). Political figure; a radical reconstructionist in the U.S. Senate from the state of Maine.

HORATIO SEYMOUR (1810–1886). Governor of New York State, 1852–1854.



PHINEAS T. BARNUM (1810–1891). Circus entrepreneur.

HORACE GREELEY (1811–1872). Journalist and political leader.

WENDELL PHILLIPS (1811–1884). Orator, reformer, abolitionist, president of the American Anti-Slavery Society.

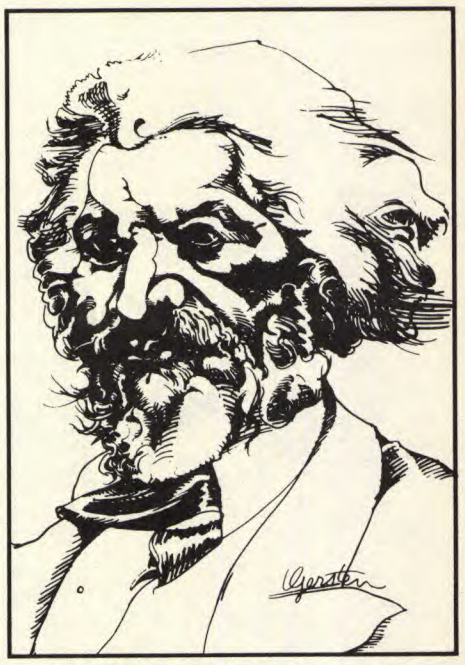
HARRIET BEECHER STOWE (1811–1896). Author and humanitarian best known for anti-slavery novel Uncle Tom's Cabin (1852).

FERNANDO WOOD (1812–1881). One-time Congressman and Mayor of New York City.

HENRY WARD BEECHER (1813–1887). Pastor, militant defender of Darwin and women's suffrage.

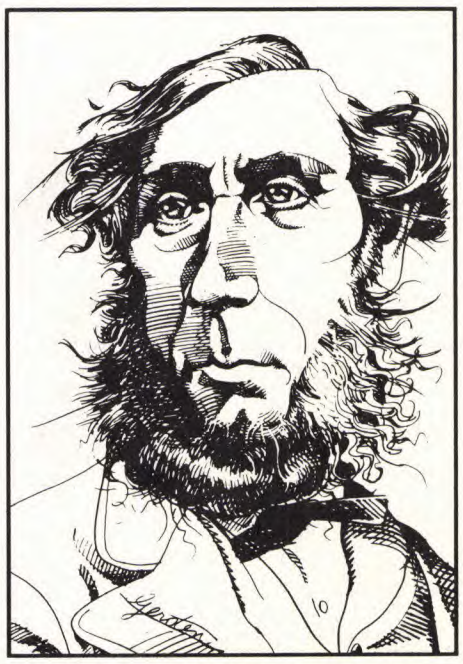
ELIZABETH CADY STANTON (1815–1902). Pioneer in women's rights movement.

AUGUST BELMONT (1816–1890). Financier, political leader, art collector and president of American Jockey Club.



FREDERICK DOUGLASS (1817–1895). Abolitionist and reformer who aided fugitive slaves.

LUCY STONE (1818–1893). Reformer and early advocate of equality for women.



JOHN TYNDALL (1820–1893). British physicist.

SUSAN B. ANTHONY (1820–1906). Abolitionist, fighter for women's suffrage and leader of the temperance movement.

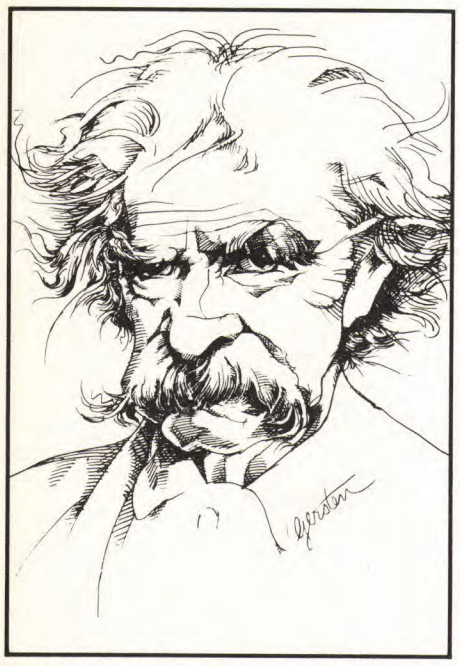
ULYSSES S. GRANT (1822–1885). Eighteenth President of the United States.

RED CLOUD (1822–1909). Chief of the Oglala tribe and leader of the fight against U.S. encroachment on Indian lands.

THOMAS HUXLEY (1825–1895). British biologist; endorsed Darwin's theory of evolution.

ROBERT INGERSOLL (1833–1899). Lawyer, orator, known as "the great agnostic."

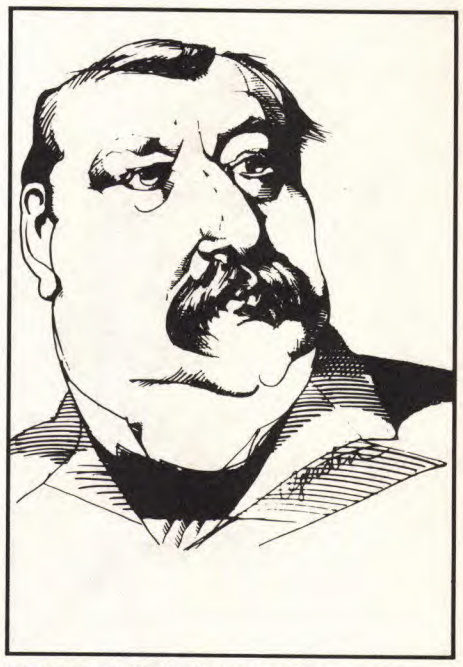
ANNA LEONOWENS (1834–1914). British writer employed by King of Siam to teach his children.



MARK TWAIN (1835–1910). American humorist and world-famous writer.

ANDREW CARNEGIE (1835–1919). Philanthropist, iron and steel magnate who rose "from rags to riches."

OLYMPIA BROWN (1835–1926). American feminist and theologian.

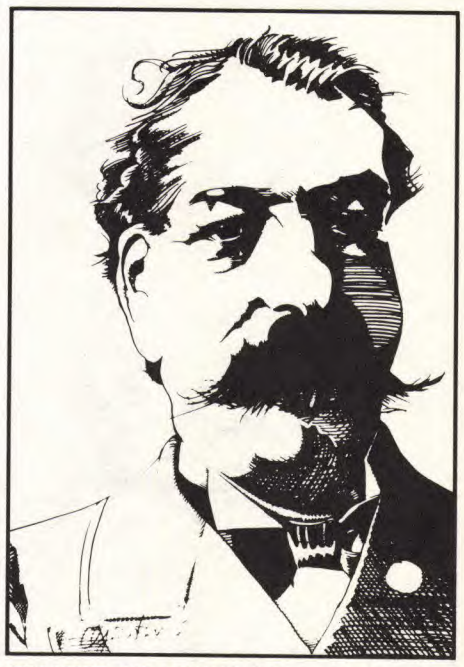


GROVER CLEVELAND (1837–1908). Twenty-second and twenty-fourth President of the United States.

VICTORIA WOODHULL (1838–1927). A mystic, advocate of free love; ran for President of the United States in 1872 on Equal Rights Party ticket.

HENRY GEORGE (1839–1897). Economist, journalist, social philosopher.

THOMAS BRACKETT REED (1839–1902). Prominent American statesman from the state of Maine.



SAMUEL GOMPERS (1850–1924). English-born American labor leader.

BOOKER T. WASHINGTON (1856–1915). Leading black educator and social reformer.

WOODROW WILSON (1856–1924). Twenty-eighth President of the United States.

WILLIAM HOWARD TAFT (1857–1930). Twenty-seventh President of the United States, and tenth Chief Justice of the United States Supreme Court.

THEODORE ROOSEVELT (1858–1919). Soldier, explorer, naturalist, twenty-sixth President of the United States.

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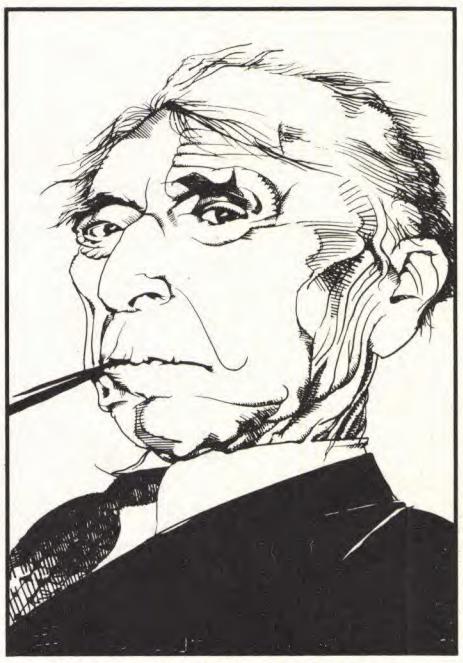
EMMA GOLDMAN (1869–1940). Revolutionary anarchist.

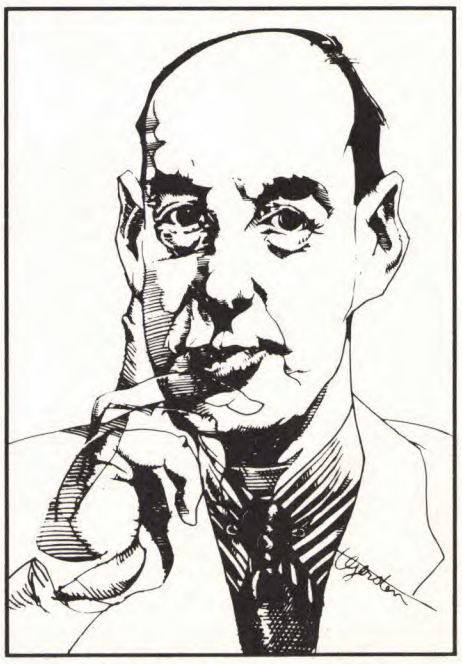


BERTRAND RUSSELL (1872–1970). British philosopher and writer, actively concerned with social and political problems.

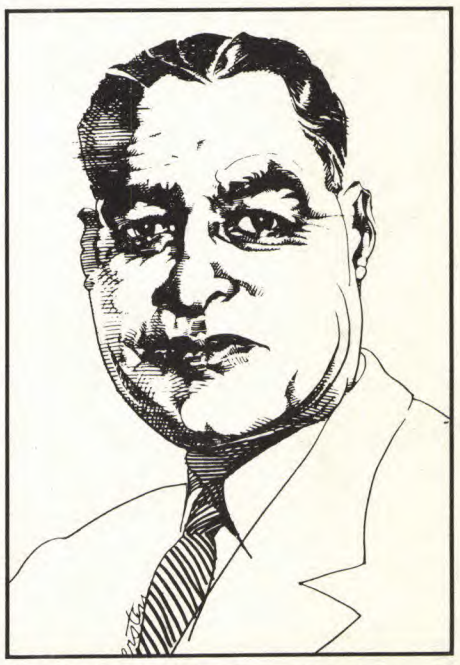
HENRY LOUIS MENCKEN (1880–1956). American journalist famous for irreverent social commentary.

FIORELLO LaGUARDIA (1882–1947). Mayor of New York City, affectionately known as "The Little Flower."

ELEANOR ROOSEVELT (1884–1962). Wife of Franklin Delano Roosevelt, social and political leader, delegate to the U.N. General Assembly.

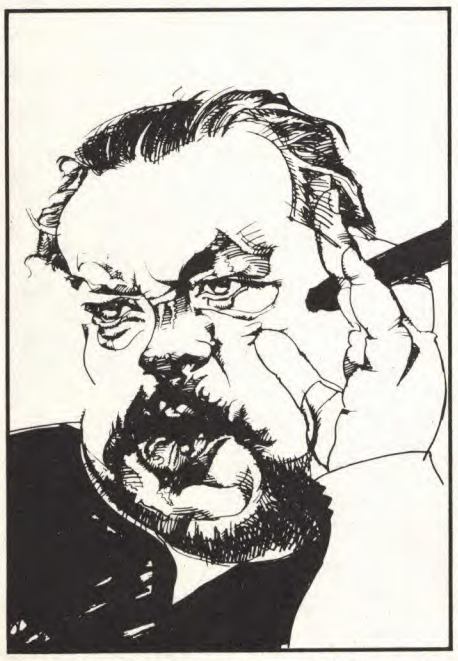


ADLAI STEVENSON (1900–1965). Governor of Illinois, eloquent intellectual speaker and candidate for the United States Presidency.



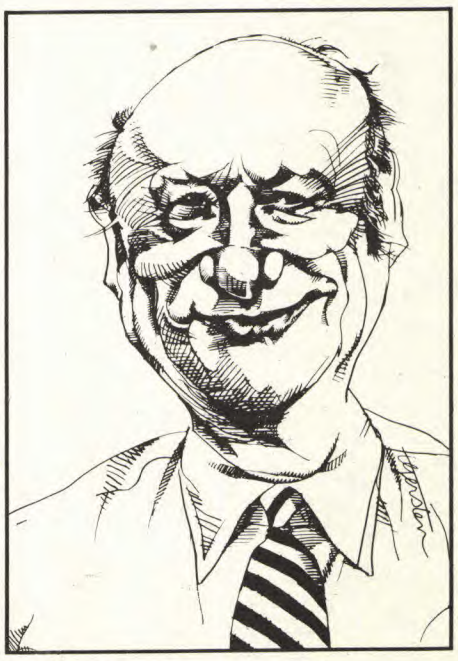
RALPH BUNCHE (1904–1971). First black to hold important State Department position; recipient of 1950 Nobel Peace Prize.

BENNY CARTER (1907–). Versatile jazz musician of the 1920s, producer of records and television shows.



ORSON WELLES (1915–1985). Theatre, radio, television and film actor and producer.

BELLA ABZUG (1920–). Labor lawyer, civil rights activist, Congresswoman.



ED KOCH (1924–). Colorful controversial Mayor of New York City.

TED KENNEDY (1932–). United States Senator from Massachusetts; youngest son of politically prominent Kennedy family.

Others who lectured in The Great Hall: Henry Wilson, John Charles Fremont, Lyman Trumbull, John Dewey

FIRST DAY OF ISSUE
Alan A. Blackman
1125 Shrader Street · San Francisco · California 94117

Letters to Himself

Most of the letters that arrive in our mail each day are about as alluring and tempting to open as a box of tacks. Our names, often misspelled, are spewed out by computer on self-stick labels. Sterile postage meter stickers or mailing permit numbers fill the corners of envelopes where colorful stamps might brighten the gloom. Only an occasional handwritten wedding or party invitation cheers our mailboxes.

But if we were lucky enough to be pen pals of Alan Blackman, our mailboxes might be filled with more beguiling stuff. For the past 20 years, calligrapher Alan Blackman has made a practice of beautifying mailings.

It all started back in 1958 when he first embarked on his study of calligraphy and decorative lettering styles. A few years later, while working as a postal clerk, he became visually sensitized to letters, packages, stamps, and all the other printed paraphernalia of the post office. It was a most logical development that he started to practice his calligraphy on envelopes. Especially when a new stamp was issued, he made a point of mailing the prized first day covers to himself, addressed in his most careful decorative style.

For 20 years he has been adding to his collection which has grown in intricacy and artistry as well as in number. The other unique aspect of this collection is that there are two of every design. From the beginning, Blackman always addressed a duplicate of each design to his son Stephen who lived in Berkeley, California, in his early years, and now resides in England. Blackman "cherishes the element of surprise that this personal manner of communication" brings them. We feel sure it brightens the day also for the postal workers who handle the letters.

By his own reckoning, Alan Blackman writes off his first ten years' work as pedestrian and monotonous. He worked with conventional writing styles and copied others out of Alfred Fairbanks' Book of Scripts. *He used a Parker fountain pen and ordinary writing ink (probably Parker* Quink*). In the '70s, with the renaissance of interest in calligraphy internationally, writing styles became more adventurous and more sophisticated. In the early '80s, he too finally broke away from conventional lettering styles. He devised some inspired by the pictorial elements in the stamp designs, and invented others out of whole cloth.*

He has also abandoned the Parker fountain pen for more traditional and romantic lettering implements. His chisel-edged writing is done with turkey quills; the fine monoline writing with a pointed steel copperplate nib. For color, and some blacks, he uses Oriental ink sticks ground on inkstones and mixed with gum arabic to prevent smudging.

Fortunately these serendipitous private mailings to Alan Blackman and his son are available to delight other eyes as well. They have been exhibited, used in slide presentations and in calligraphy workshops taught by Blackman in California and throughout the United States. Blackman, who is currently Newsletter *Editor of the San Francisco Friends of Calligraphy, has been offering one-day workshops for calligraphers who address envelopes for fun and/or profit. Anyone interested in corresponding with him might be understandably intimidated about addressing a letter to him, but we know for a fact he responds to typewritten mail.* Marion Muller

PHOTOGRAPHIC COLLABORATION: ALAN BLACKMAN/KAREN HASLAG.

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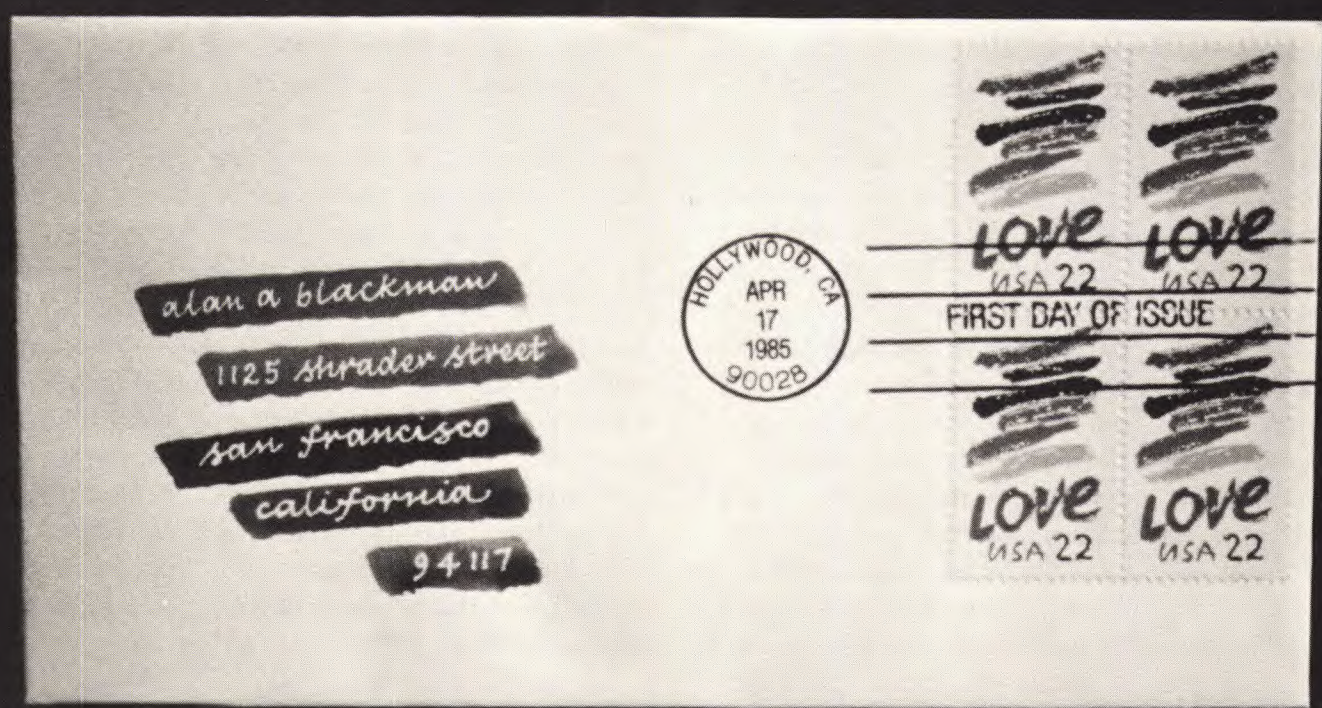
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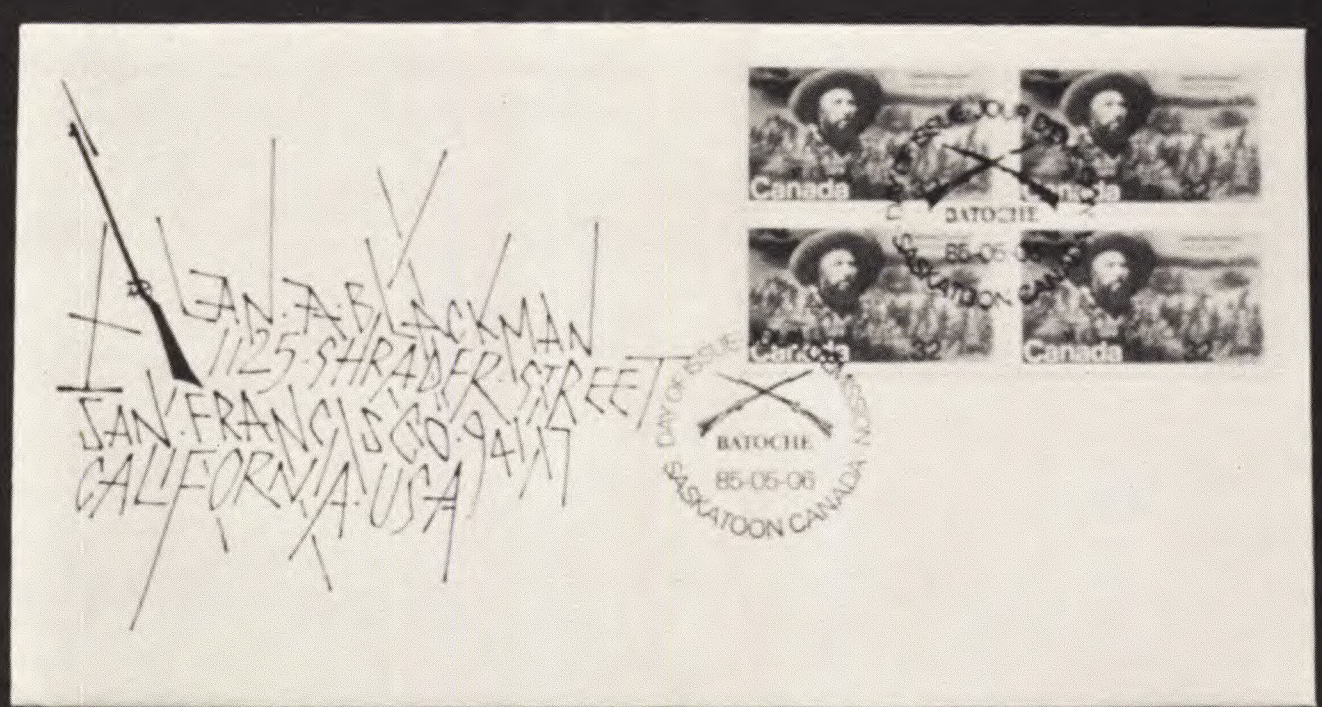
ALAN A BLACKMAN
1125 SHRADER STREET
SAN FRANCISCO 94117
CALIFORNIA USA
Canada
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BATOCHE
85-05-06
SASKATOON
BATOCHE
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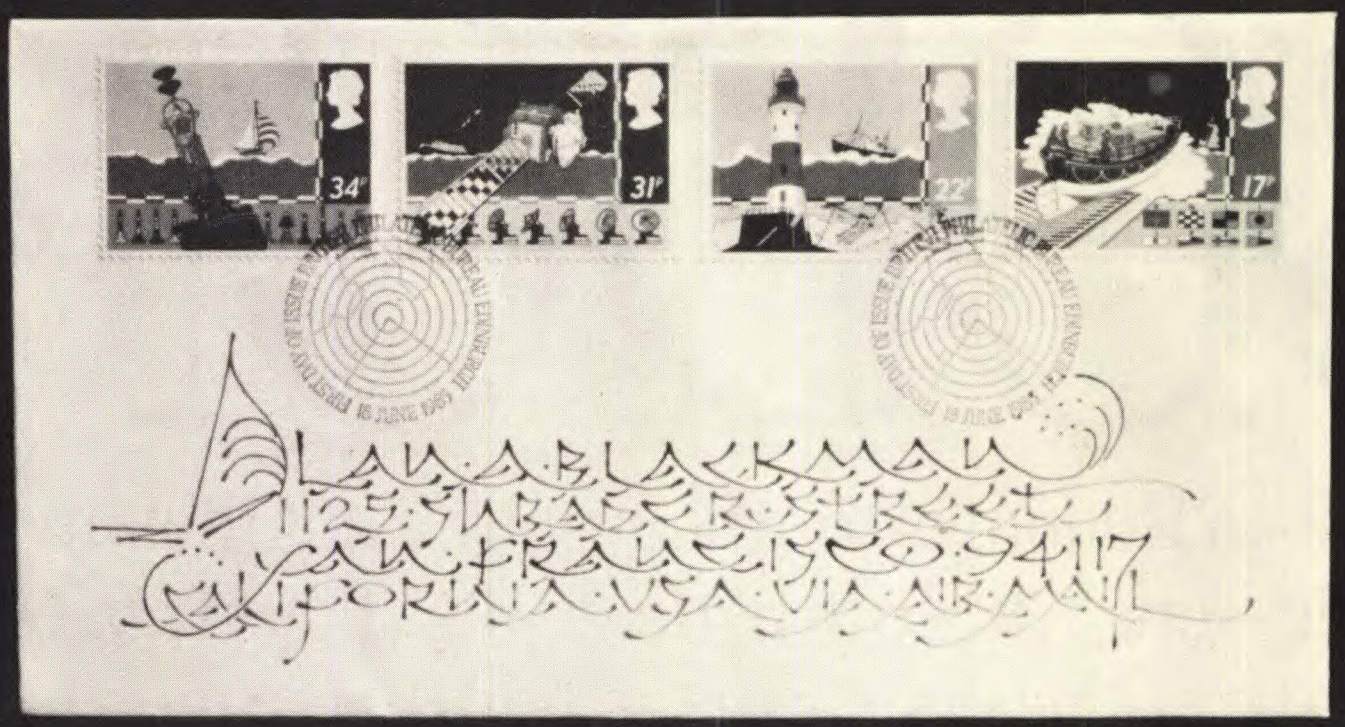
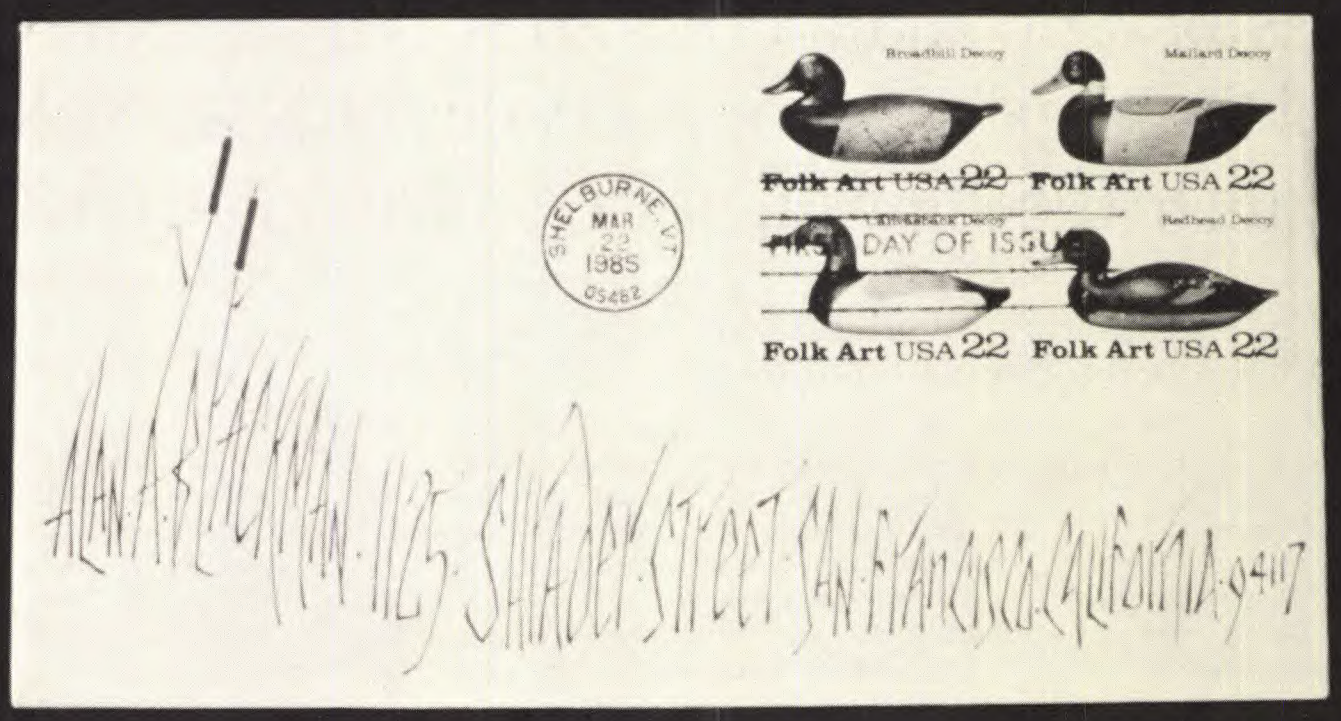




HEADLINE / TEXT: ITC GALLIARD BOLD ITALIC BYLINE: BOLD CREDIT: BOOK

Giambattista

BODONI

Giambattista Bodoni is to typography what Richard Wagner is to music—one whose artistic works should not be taken lightly. The creative endeavors of both these men have been labeled aristocratic, mannered, and even pretentious. Their work is not for all people nor every circumstance. Rarely is Wagner sung in the shower, or Bodoni doodled on a note pad.

BY ALLAN HALEY

Bodoni, The Aristocrat of Typographers

In harmony with his "aristocratic" typefaces, Giambattista Bodoni lived a virtually aristocratic lifestyle. History has given him the title of "the king of typographers and the typographer of kings." After a relatively short apprenticeship Bodoni became almost immediately the director of the royalty press belonging to the Duke of Parma; and a few years later, when Napoleon drove the Austrian governors out of northern Italy, he continued his work under Imperial patronage.

Bodoni created typefaces and typography to impress the eye. His designs were studied efforts meant to be seen as well as read. Few would deny that Bodoni's typefaces are beautiful; unfortunately, few would say that they are also easy to read. By current standards his designs are, in fact, the antithesis of what an easily readable typeface should be. Had he known this fact, however, Bodoni would probably not have been too upset. His goal was not to create type or typography to be appreciated by the masses. His books and other printing exercises were large, regal efforts meant to be looked upon and appreciated as works of art, rather than mere pieces of communication. His work was probably the most honored—and least read—printing of his time.

The typography which Bodoni produced is still regarded as being among the most refined and structured printing ever produced. But then, he had the luxury of virtually limitless time, money and effort to spend on any given project; Bodoni once confided to a friend that he agonized more than six months and produced thousands of trial proofs in the process of choosing just the right type for the title page of one of his books!

ILLUSTRATION © 1987 MARK SUMMERS

Luxury of choice and time in Bodoni's craft was complemented by the luxurious lifestyle he was able to maintain. While he did not reside in a palace, nor command a variety of servants, neither did he have to be concerned where his lira were coming from; Bodoni was paid whether he worked or not. While some historians would have us believe that Bodoni struggled on a meager salary with inadequate equipment, and it's true that his career began in this manner, by the time he was 40, however, Bodoni had at least two sources of income: one was a grant from the Duke of Parma, another from the printing and publishing which he did on his own. By his own account, he was a wealthy man.

While all this grandeur and prosperity certainly must have been gratifying to Bodoni, some suggest that the concept and function of a "royalty press" are counter to the basic premise of typographic communication. Typography, they argue, has a history of providing inexpensive, attractive information to the masses; and that, in fact, the first typography in the Western world, Gutenberg's Bible, started this tradition. Updike in his *Printing Types* accused Bodoni of caring nothing about printing as a means to instruct or edify the masses. He wrote: "Bodoni did not despise the masses—he forgot all about them! He was a court printer, existing by the patronage of the lucky few. His editions were intended to be *livres d'apparat.* He not alone saw no harm in making them so,

but the bigger and more pretentious they were, the better he liked them."

Bodoni's "New" Type and Typography

Bodoni was no revolutionary. The modern Roman style which is attributed to him did not, as many would believe, spring forth as if by magic. While the letters he cut and the books he printed were more refined, and of exceptionally higher quality than most of the work originated before or during his lifetime, it would be difficult to classify any of Bodoni's efforts as fundamentally new. When he was young, it was the work of John Baskerville which served as his ideal; when he opened his first printing office for the Duke of Parma, Bodoni did so with type from Fournier. In later years, the work of his great Parisian competitor, Francois Didot, influenced him dramatically. Bodoni was always, in some manner, dependent on the work of other, bolder, contemporaries.

Yet despite these influences, he was not a copyist. A comparison of Bodoni's type to Didot's, two designs which on the surface may appear virtually identical, is a perfect example. There are distinct similarities in their work, and Bodoni surely studied Didot's designs very carefully, but a close examination will reveal that his weight transitions are more gradual and his serifs still maintain a slight degree of bracketing. There is even a hint of oldstyle traits in Bodoni's work. He followed Didot's lead, carefully evaluating the designs of his great competitor; consciously remaining, however, always just slightly behind the radical modernism of his contemporary. Perhaps this explains, to some degree, the longevity of Bodoni's type designs. They were radical enough to be considered new and different (to establish for Bodoni an important and influential place in current typographic circles) but not so different that they became the 18th century versions of "fad designs."

Evolution of "Modern" Typestyles

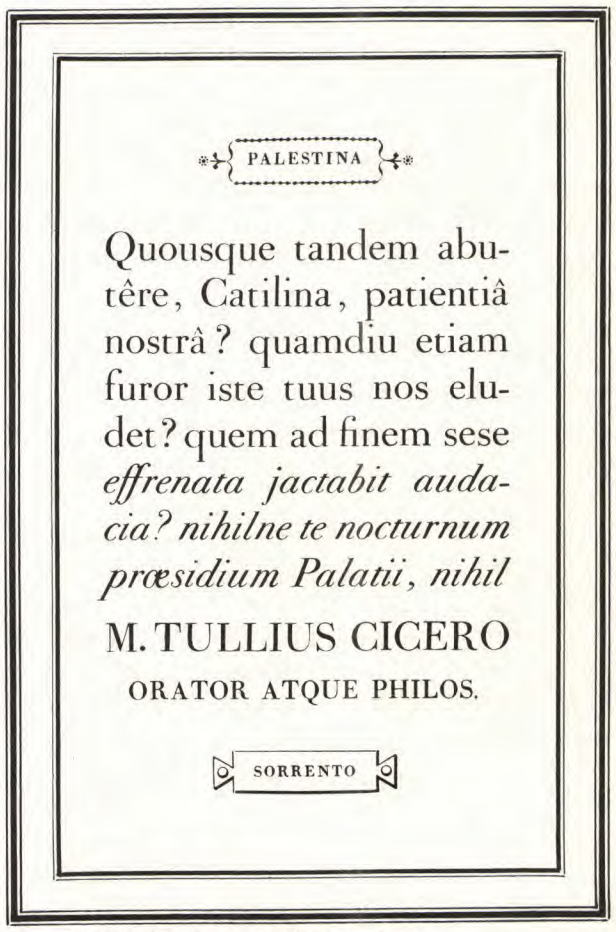
The art of the punchcutter is by its nature conservative, and the history of Roman typeface design bears this out. Once letterforms had their basic shape and proportions determined in the 15th century, changes, at least noticeable changes, came few and far between. In the course of the 18th century, however, and seemingly without warning, a new and revolutionary style of Roman letter made its appearance. It was distinguished from previous "old style" designs by fine hairline serifs, a distinct contrast of thick and thin strokes, and a weight stress which was vertical rather than obliqued. This new style of Roman letter was the result, not of the warmth and vitality of the calligrapher's brush, but of a logical and mathematical approach to letterform construction.

One of the first of these "logical" typefaces was cut by Phillipe Grandjean under the influence of the engravings of a supposedly "perfect letter" developed by a committee entrusted to the design process by the Paris Academie. Like so many other "designs by committee" neither these letters, nor the resulting type from Grandjean, proved to have any lasting success. Their worth was in influencing later designers to develop non-calligraphic letterforms.

The work of Pierre Simon Fournier and John Baskerville followed that of Grandjean and echoed the basic design traits and character proportions which he established. While Fournier created his type over 40 years after Grandjean, and Baskerville still a decade later, these can be traced as the distinct evolutionary steps toward the moderns of Didot and Bodoni.

IN FVNERE
CAROLI III
HISPAN. REGIS CATHOLICI
ORATIO
HABITA
IN SACELLO PONTIFICIO
A BERNARDINO RIDOLFI
SANCTISS. D. N. PII SEXTI INTIMO CVBICVLARIO
CANONICO VATICANO,
IVDICE ET AVDITORE GENERALI
SAC. CONGR. REV. FABRICAE S. PETRI DE VRBE
PARMAE
EX REGIO TYPOGRAPHEO
M. DCC. LXXXIX

Typical Bodoni treatment of a title page


PALESTINA
Quousque tandem abutêre, Catilina, patientiâ nostrâ? quamdiu etiam furor iste tuus nos eludet? quem ad finem sese *effrenata jactabit audacia? nihilne te nocturnum præsidium Palatii, nihil*
M. TULLIUS CICERO
ORATOR ATQUE PHILOS.
SORRENTO

From Bodoni's Manuale Tipografico

Do Good Moderns Equal Bad Type?

Moderns hold a unique place in typographic history and usage. They mark a departure from previous designs that can only be compared to Jenson's departure from the frakturs of northern Europe, and they are as difficult to use well as any text typeface ever created.

Beatrice Warde, the eminent typographic historian, in a now famous essay likened the perfect type to a crystal goblet. Her perfect type is transparent, or invisible, to the reader and allows the content to be enjoyed without coloration or distraction. Bodoni's type is anything but a "crystal goblet." Its hairline serifs, strong thick-and-thin stroke contrast, and abrupt weight changes, cloud the reading process. Bodoni is no quiet servant to the communication process; it is a design that demands attention.

If used carefully, the type of Bodoni can create typography that is exceptionally beautiful—even elegant, but not particularly easy to read. If used poorly, Bodoni's extreme weight contrasts and vertical stress can cause a typographic effect: "dazzling," which is visually uninviting and exceptionally disruptive to the reading process. Bodoni makes a very powerful typographic statement—one way or another.

Bodoni's Early Years

Giambattista (John the Baptist) Bodoni was born in 1740, in Saluzzo, a relatively small town in northern Italy. He was the fourth and youngest son of Francesco Agostino Bodoni, a master printer in Saluzzo. Three of his four sons also became printers. Domenico succeeded to his father's printing house, Giuseppe assisted his famous brother in Parma, and the third, Giambattista, became one of the most successful and influential printers of all time.

As a boy, Bodoni worked in his father's business, first as a "printer's devil" doing odd, and not particularly pleasant, jobs around the print shop. Later he became a full-fledged apprentice learning the basic skills of printing and block engraving.

At the age of 18, Bodoni came to the conclusion that many young men had reached before—and have since: that it was time to seek growth and learning outside home and away from parents. He and a schoolmate went to Rome. Immediately, Bodoni's talents and the basic education from his father began to pay off. (It is said that much of the cost of the journey was paid by the sale of his engraving blocks to printers in cities and towns along the route.) Once in Rome, Bodoni secured employment in the printing house of the Vatican—a great honor in itself.

Bodoni developed his typographic skills and made important friends in Rome. While working as a compositor at the Vatican Press, Bodoni showed an interest in, and eventually took up the study of, oriental languages. He was remarkably successful at these studies. So much so, that he was given the task of putting in useful order the series of exotic characters which had been cut by the French type

12 POINT

BODONI

(*Monotype Series 175*)

A B C D E F G H I J K L M N O P Q
R S T U V W X Y & Z
abcdefghijklmnopqrstuvwxyz
1234567890 Æ Œ æ œ fi ff fl ffi ffl

A B C D E F G H I J K L M N O P Q
R S T U V W X Y & Z
abcdefghijklmnopqrstuvwxyz
1234567890 Æ Œ æ œ fi ff fl ffi ffl

Monotype Bodoni

Quousque tandem abutere, Catili
30 POINT LINOTYPE BODONI

Quousque tandem abutere, Catili Q
30 POINT MONOTYPE BODONI

Quousque tandem abutere, Catil
30 POINT INTERTYPE BODONI

Quousque tandem abutere, Cat
30 POINT ATF BODONI

Quousque tandem abutere, C
30 POINT BAUER BODONI

designers Garamond and LeBé. These had, through years of misuse, become hopelessly pied (scrambled), and thus useless. This tedious, frustrating and complicated work brought Bodoni into conferences with many learned officials of the Press, including Cardinal Spinelli head of the institution, and Abbot Ruggieri, the superintendent. The abbot was to become a close friend and advisor to the young printer. Through Cardinal Spinelli Bodoni also met Father Maria Paciaudi, who was at that time Librarian to the Cardinal.

Major Changes in a Career Path

Bodoni studied happily at the Vatican until his friend, Abbot Ruggieri, died suddenly. Bodoni was deeply shaken and felt that he could no longer stay in a place which once brought so much happiness to his life and now brought only sorrow.

Some time earlier, Father Maria Paciaudi had also left the employ of the Vatican, but under much happier circumstances. He was to become Librarian to Duke Ferdinand I of Parma. The Duke was a remarkable man who had a high regard for the arts and learning. In addition to founding Parma's first library, he established an Academy of Fine Arts. When Father Maria Paciaudi arrived in the city, he found that Duke Ferdinand was ambitious to have a royalty press like those at Paris, Madrid and Turin. The priest knew exactly the right person for the job of building and running the press, and suggested the bright young typographer who had worked with exotic types at the Vatican.

It is said that Bodoni was on his way to England to visit the idol of his youth, John Baskerville. He had stopped for a short visit with his family in Saluzzo, but became ill and was forced to delay his trip. Bodoni never again had the opportunity to visit Baskerville at his shop in Birmingham. The message from Duke Ferdinand reached him at home; within a few weeks Bodoni had moved to the city of Parma, and was already beginning to acquire the materials necessary to run a royal press.

Although he had many other offers, Bodoni never left Parma. Each offer was countered by the Duke, and over a period of time Bodoni's influential position, with a modest salary, grew into an influential position with a big salary.

Early Work at Parma

When he established himself in the Parma press, Bodoni had no equipment, tools or type. While he had previously tried cutting his own type, the results were still somewhat crude; not up to the standards of a royalty press, and certainly not up to the standards Bodoni set for himself. After much consideration, Bodoni ordered six different sizes of Fournier's type from Paris. (It's interesting that he did not choose to purchase type from Baskerville, whose work Bodoni admired so much, and who would have appreciated someone showing positive interest in his efforts.)

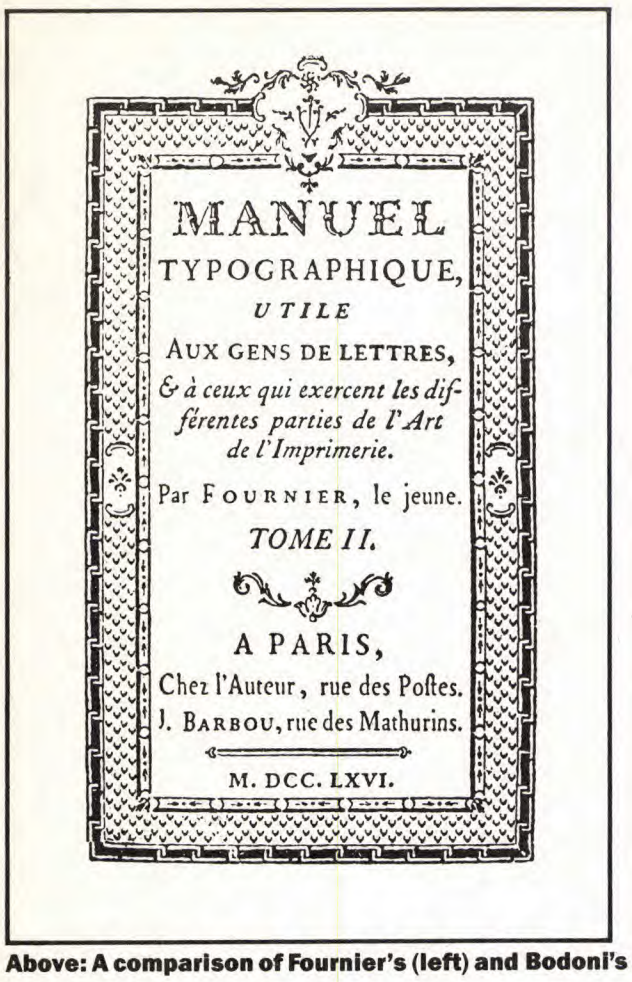
Bodoni used the Fournier type to print the first six items published by the Ducal press, but he was not content to use the type of others. He felt a need to try to improve on the French typefounders' designs. So, very soon after settling in Parma, Bodoni established a type foundry behind the Ducal press. He convinced his brother, who was still living in Saluzzo, to come work for him. Within a short time the brothers Bodoni were cutting punches and casting type. By 1771 the first specimen book of Bodoni types was issued, and distributed free as a form of advertising for the press.

The types shown in that book share more than a strong resemblance to the work of Fournier. In fact, it is difficult to discover the minute differences between the first types of Bodoni and those which inspired them.

As he continued to cut new fonts of type, Bodoni's design slowly evolved into the style for which he became known. The complete process took many years and many fonts of type.

Bodoni was a prodigious type designer. The range of typefaces in his *Manuale Tipografico,* a document which shows the wealth of his life's work, is bewildering in the number of typefaces, range of sizes and variety of foreign characters and ornaments. The two volumes of which the Manuale consists show over 140 alphabets of Roman letters, each with companion italics, combined with hundreds of ornaments and exotic characters. The cutting of so many alphabets in the 18th century was a monumental task. In fact, when the Bodoni type was sold to Napoleon's second wife in 1843, it was said to have contained 25,491 punches and 50,283 matrices! A quantity which is, in spite of Bodoni's claims to the contrary, perhaps more than any one person could produce. His claim becomes somewhat suspect when compared to the average punchcutter's capability of producing three or four punches per day.

Bodoni's rationale for cutting so much type was that he believed a well-equipped printing house should have a large typeface library with such a gradation of type sizes to work from that the eye in passing from one design to another would not be able to perceive the difference! Bodoni certainly succeeded in the endeavor! His point-size range alone attests to this fact. Starting with "Parmigianina" which corresponds approximately to our 3½ to 4 point, the range extends up to "Papale" (approximately 80 point). In the smaller sizes there can be as many as four different designs between two present-day point


MANUEL
TYPOGRAPHIQUE,
UTILE
AUX GENS DE LETTRES,
& à ceux qui exercent les différentes parties de l'Art de l'Imprimerie.
Par FOURNIER, le jeune.
TOME II.
A PARIS,
Chez l'Auteur, rue des Postes.
J. BARBOU, rue des Mathurins.
M. DCC. LXVI.

FREGI
E
MAJUSCOLE
INCISE E FUSE
DA
GIAMBATTISTA
BODONI
DIRETTORE
DELLA STAMPERIA REALE
A PARMA
NELLA STAMPERIA STESSA
1771

Above: A comparison of Fournier's (left) and Bodoni's (right) handling of title pages.

PAPALE
Quousq;
tandem
abutêre,
Catilina,
SALUZZO

From Bodoni's Manuale Tipografico

sizes. In several cases it is virtually impossible to distinguish one size from the one above or below it. It was Bodoni's goal to be able to choose, not approximately—but exactly—the size of type he wanted.

The luxury of a seemingly limitless size range worked to Bodoni's benefit. He was (and still is) known for his exceptional typography as well as the typefaces he created.

When he first began printing in Parma, Bodoni's style of typography, like his first type, echoed oldstyle tendencies. And in many cases, it too, like his first type, appeared to be copied directly from Fournier. This early work was friendly, and cluttered with ornaments, borders, and many readily apparent style changes.

It took many years for Bodoni's typographic style to evolve into what now seems so representative of his work: pages with luxurious expanses of white space, almost imperceptible typesize changes, and the arrangement of elements which are carefully and exactly balanced with unfailing consistency; a style which became the antithesis of his early work. This was a cerebral exercise far removed from the "friendly," and a little jumbled, typography associated with oldstyle design; but, Bodoni was by then working in that period which would become known as "the age of reason."

The discovery of the buried cities of Herculaneum and Pompeii had helped to fire throughout Europe an immense enthusiasm for antiquity and classical art. The trouble was that there was neither vitality nor joy associated with this inspiration. The strength and vibrancy of ancient Italy had been filtered out. All that was left was cold reasoning. Art then was built on reason and reasoning elevated to an artform. Eighteenth century artists would write volumes on classical sculpture, or try to establish the logical and quantifiable system by which the Greeks had arrived at their perfection of form. Ancient art was discussed, examined and dissected, with little regard for, or realization that, the specimen was once healthy, alive, and joyous.

All this produced a return to classical forms, but not necessarily classical feeling. The tastes and affectations of the time produced the sculptures of Canova, the paintings of David—and the type and typography of Bodoni.

Bodoni's Later Years

In his later years Bodoni became quite deaf and suffered from a variety of other physical infirmities. To offset these afflictions, he was overwhelmed with praise and honors—more so than virtually any other printer.

In 1802 the city of Parma had a medal struck in Bodoni's honor. In 1806 he was invited to send proofs of his work to the Paris Exposition of that year. The jury awarded him the gold medal over all his French competitors. In 1810 (Parma then being part of the French Empire) Napoleon offered him a pension of 3,000 francs, and in that same year he was given the decoration of the Order of the Two Sicilies by the King of Naples, in acknowledgment of the complete collection of his works which he had sent to that monarch. Other like honors were also showered upon the elderly printer, more than could be easily counted.

In addition, Bodoni's press became something of a showplace for the elite. There was hardly a person of distinction in Europe at that time who had not visited his press. Royalty were common visitors to Bodoni in his declining years. He enjoyed this attention and, it is said, was always a gracious and lively host. The story is told that during the final year of his life, when he was confined to his bed, Bodoni was visited by the Count St. Vallier. Bodoni was said to have shown so much appreciation of the visit, and entertained St. Vallier with such warmth and vigor that the Count remarked, "Mr. Bodoni, if you have so much fire being sick what will you be when you are well again?"

Bodoni never really did get well. On a number of occasions he struggled to his feet and was able to work a short while on his *Manuale Tipografico*, without hope, however, of being able to publish it himself. He died toward the end of November in 1813.

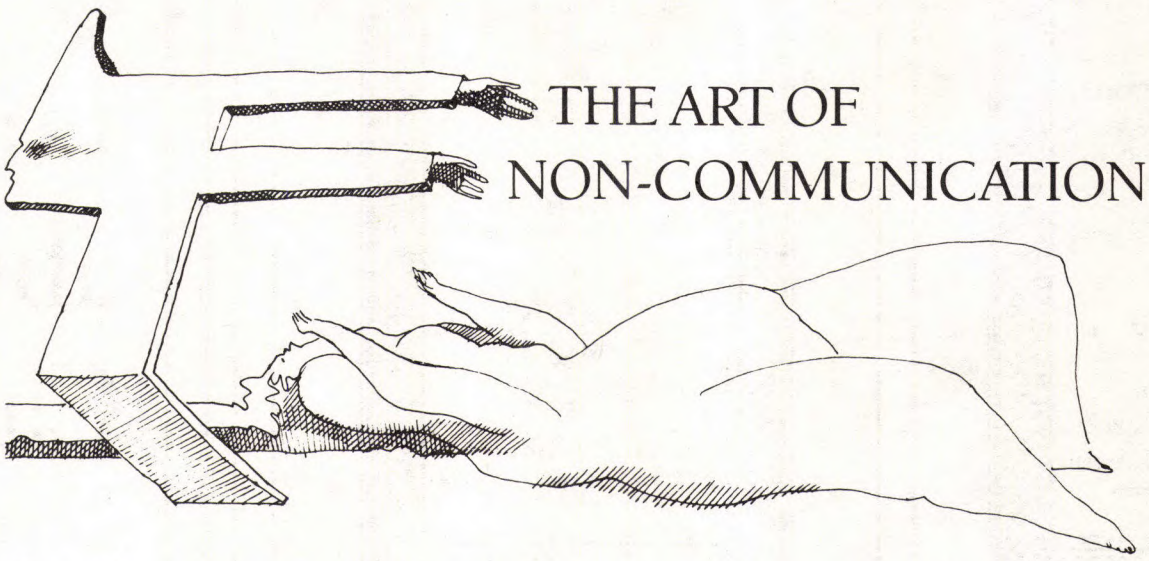
Though respected, idolized, and revered in his lifetime, Bodoni's work has since met with less than ideal reviews. Daniel Updike in his *Printing Types* condemned Bodoni's work as too good: "Wonderfully perfect as these types were in detail, they contributed to a style of printing that made...books as official as a coronation, and as cold as the neighbouring Alps!" Another authority wrote, referring to Bodoni's work, "When we seek alone beauty of form we obtain a type of great charm in individual letterform but tiring in mass, because the element of design is too consciously apparent."

Others find his work, and his type, exceptionally beautiful and elegant. Hermann Hesse wrote about Bodoni, "He originated in modern times the concept of the book as a work of art, that is, the book which owes its beauty not to decoration, illustration, binding or display of gold, but purely to the dignity and charm of its perfect hand production."

Updike, again probably sums it up best: "He was one of those fortunate mortals who, appearing at just the right moment, knew exactly what he wanted to do, attempted it, succeeded in it, was praised for it, and deserved (and highly enjoyed) the praise."

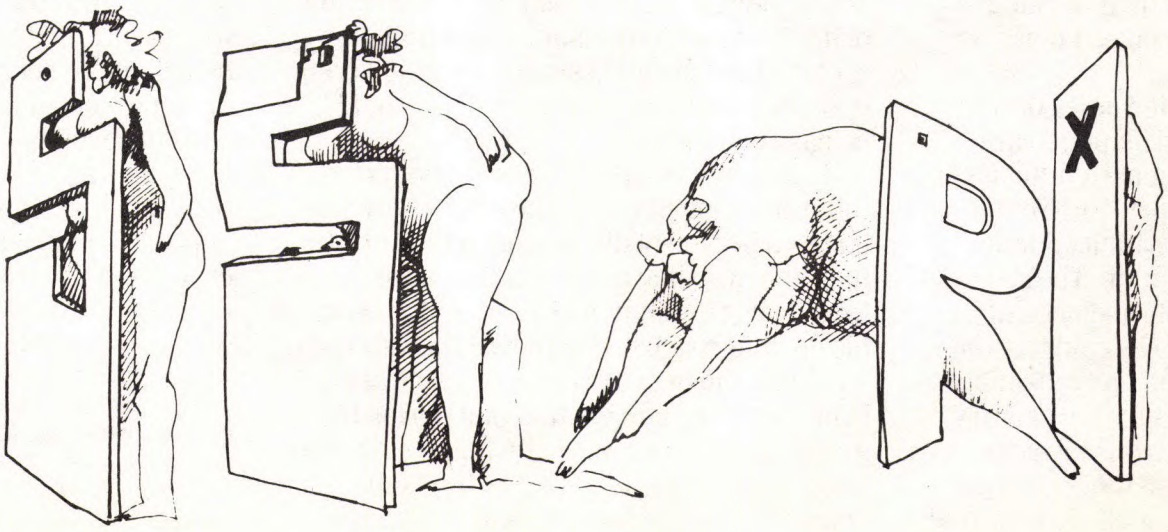
This "Milestones" could not have been written without the help of two people: Mr. Jeff Level of Monotype Corporation, and Mr. Eugene Ettenberg, a type scholar and historian whom I wish I had met earlier in my career. Thank you both.

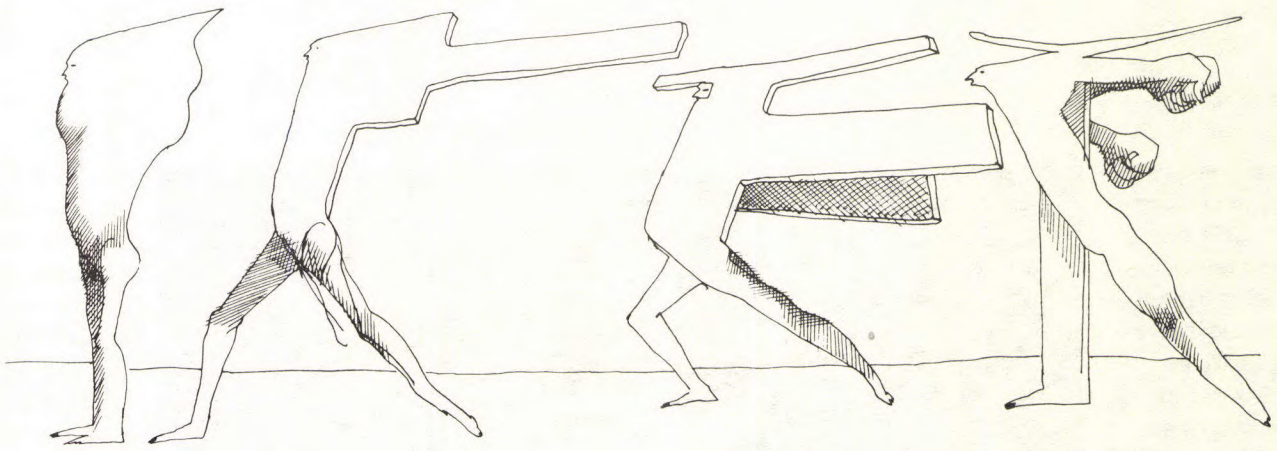
HEADLINE / SUBHEADS / BYLINE / TEXT / INITIAL: ITC FENICE REGULAR CREDIT: REGULAR ITALIC CAPTIONS: ITC FRANKLIN GOTHIC HEAVY, BOOK



THE ART OF NON-COMMUNICATION

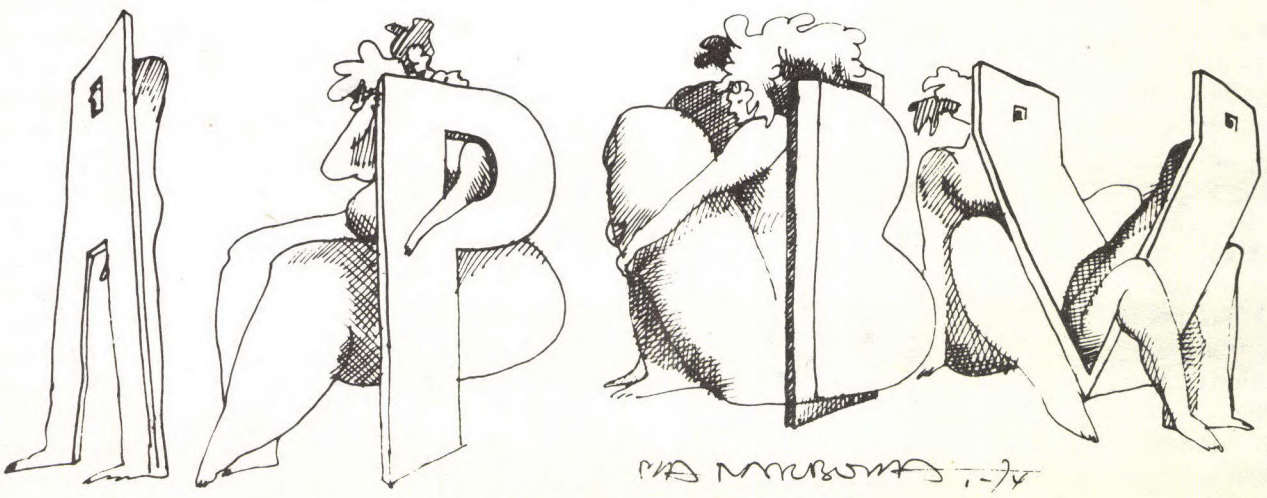
It takes a very courageous soul to stare into the depths of his own private world and study the goings-on there. It takes even more courage to dredge up those little dramas—the aches and longings, the sexual throbbings, the battles with demons and terrors—and lay them out for all the world to see. But in this arena, the artist José Pla Narbona has few equals. ❍ In the February 1987 issue of U&lc, we featured a series of Pla Narbona's paintings which might be denounced as the most unscrupulous invasion of privacy. Except that Pla Narbona invites such scrutiny, obsessed as he is with demonstrating man's non-communication with his fellow man. ❍ Now we have laid our hands on this series of drawings which is another testament to his audacity and humor. He has used typography—the quintes-





sential element of communication—to demonstrate our human failure at communication. In his letterforms, as in his paintings, his figures are bloated with unrequited passion, frustrated by obstructive walls, peering through peepholes; sometimes protected by them—sometimes locked behind them in despair. ❍ Needless to say, the alphabet, which was contrived sometime during 1973 and 1974, was never used commercially. As Pla Narbona explains: "My research was more amusement and emotion than method and objectivity." The complete set of drawings is in a sketchbook entitled "Typography and Landscape." ❍ We offer these excerpts for your amusement. If they engender a blush or a cringe as well as a chuckle, welcome to the human race.

Marion Muller



HEADLINE / TEXT: ITC BERKELEY OLDSTYLE BOOK, ITC ZAPF DINGBATS WITH HAND-ALTERATIONS BYLINE: BOOK ITALIC

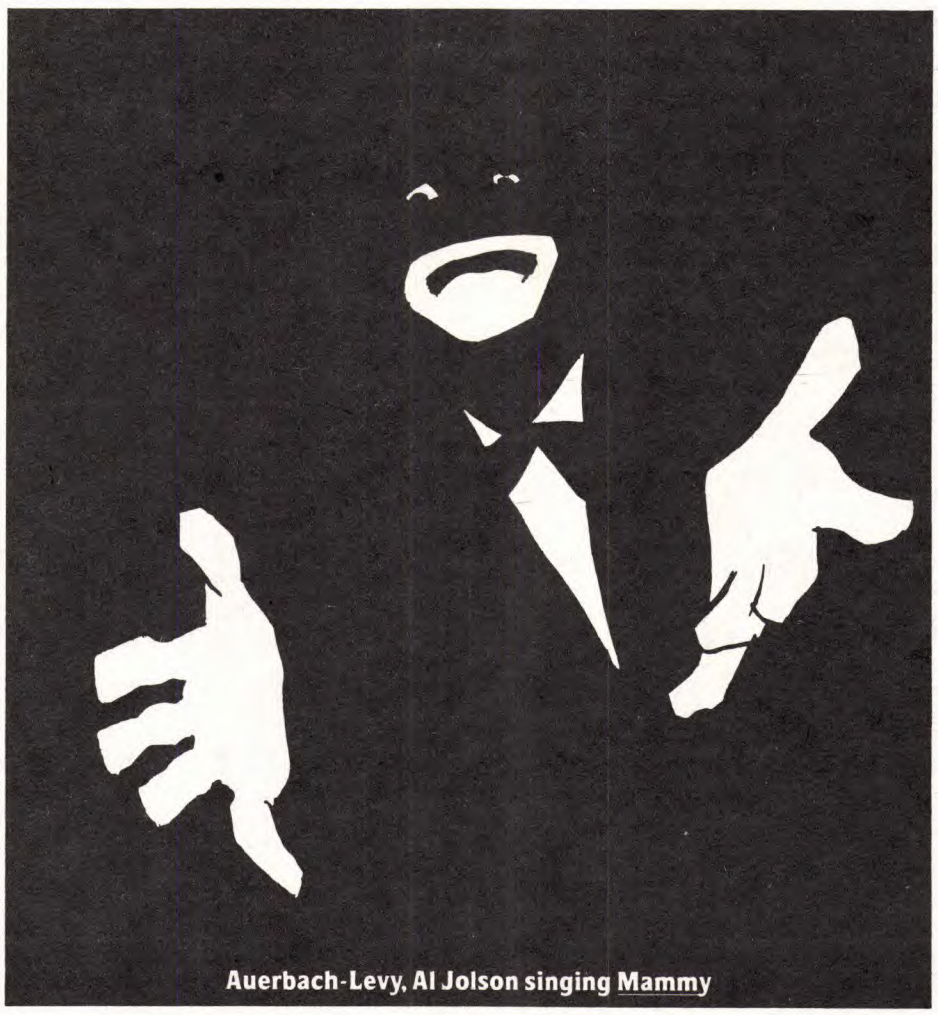
GENTLE DISTORTION: THE ART OF THEATRICAL CARICATURE

BY STEVEN HELLER

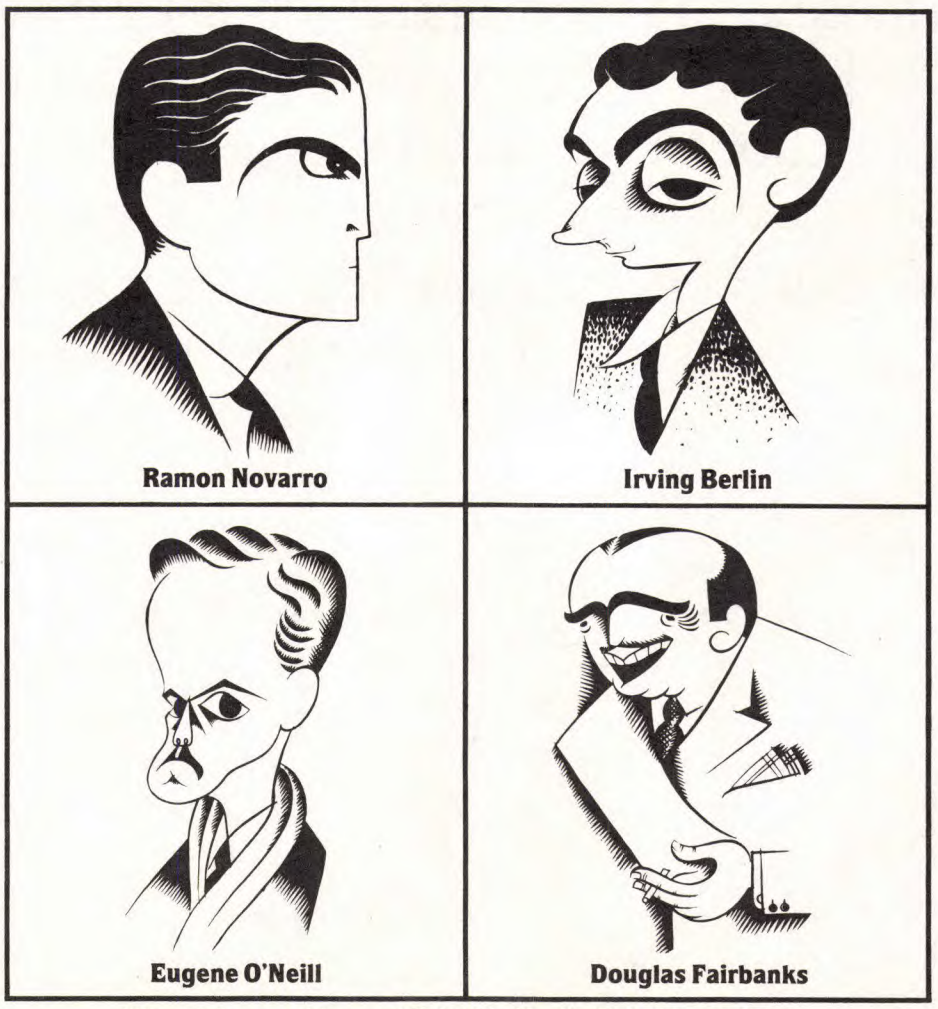
Al Hirshfeld is probably the last of a vanishing breed of American cartoonists who exclusively and regularly caricature theatre, film and television personalities. He is as much a Broadway legend as are the Lunts, the Shuberts, and George M. Cohan. To be caricatured by Hirshfeld is a rite of passage, the sign of acceptance as a true professional. Yet, the Great White Way was once replete with theatrical caricaturists. All the New York newspapers had one or two, and many area restaurants and bars had resident cartoonists. Unlike their political counterparts the theatrical caricaturists practiced gentle distortion, not meant to ridicule but rather to celebrate. For the fledgling or veteran thespian a caricature was a badge of honor. To have it framed on a restaurant wall, or better yet, published in a magazine was the litmus test of fame.

Why then is the theatrical caricaturist an endangered species today? The reasons are sad, but predictable. The Broadway theatre, though alive and well, is no longer the cultural linchpin it was even a decade ago. The stars of the stage have relinquished their once jewel-studded crowns to film and television personalities, and to the directors, writers and composers behind the scenes. Technology also has a role in the change of popular perception. Until 1953 the photographer's film and lenses were not fast enough to capture "candid" action shots under stage lighting, but the artist could capture the dramatic moment that eluded the camera. Now high speed films make even the darkest recesses visible. Advancements in video have also displaced the caricaturist. The voyeurs among us are much more interested in seeing our favorite stars in the flesh on today's gossip shows. Yet, equally to blame for the caricature's demise are those art directors and editors who, believing that the form is anachronistic, prefer studio photography to the caricaturist's witty line. Without the need or want few artists are now practicing theatrical caricature, leaving the field to Hirshfeld alone, without even an understudy or a successor in the wings.

The intent here is not to complain about the state of the art, but rather to recall its heyday, when caricaturists enjoyed a special parity with critics and commentators; and when cartoonists were social gadflies who nurtured relationships with their subjects.



Auerbach-Levy, Al Jolson singing Mammy



Miguel Covarrubias, published in Vanity Fair, March 1925

The Gilded Age (the period immediately before the turn of the century) was a fertile time for the theatrical caricaturist. Despite advancements in photographic reproduction, caricaturists offered the visual link between star and public. In 1903 Marziale Sisca, the editor of the Italian journal La Follia, persuaded the operatic maestro, Enrico Caruso (who was also a passionate sketcher), to make caricatures of the theatrical world (without pay). These drawings were so popular that the American newspaper czar Joseph Pulitzer, understanding the emotive power of caricature, offered him fifty thousand dollars a year to do a weekly cartoon exclusively for the New York World, which Caruso refused. The maestro could afford to indulge his passions while other, full-time caricaturists had to work for their livelihoods. And many earned handsome sums from the ability to distort famous physiognomy.

The 1920s, known as the Jazz Age, was an era of great exuberance in all the popular arts; it was a golden age for theatre, and a boon for theatrical caricature in the United States and Europe. Vanity Fair, the journal of the American bon ton, published elegant portrait photography of Hollywood and Broadway royalty by Edward Steichen and Cecil Beaton, but not to the exclusion of its regular graphic contributor, Miguel Covarrubias, (also William Cotton and Paolo Garetto), whose colorful caricatures defined the graphic persona of the age. The New Yorker was also a wellspring of graphic innovation, regularly publishing the caricatures of Al Frueh. And while the daily Brooklyn Eagle was not known for its avant-gardeism, it was the principal home for much of William Auerbach-Levy's distinctly modern caricatures of the Broadway scene. Given the European penchant for satire, many European caricaturists flourished as well. However, the Norwegian artist Olaf Gulbransson, who worked for Germany's Simplicissimus, probably exerted the most direct influence on his peers.

The caricaturists from the golden age of theatrical caricature featured here—Gulbransson, Covarrubias, Frueh, Auerbach-Levy—typify a pervasive modern sensibility, rejecting the 19th century conventions such as crosshatching and the big-heads-on-little-bodies, favoring the influences of Cubism, Expressionism, Japonisme

and even pre-Columbian ornament. Their minimalist approaches evoked the vibrancy of the epoch, yet decidedly transcended their time. Although the practice of theatrical caricature may be on the wane, the work of these masters continues to have impact.

Al Frueh (1880–1968)

Frueh's first theatrical caricatures were published in the St. Louis Post Dispatch in 1906; his 470th, and last, appeared in The New Yorker in 1962. He chronicled the American theatre through two great conflagrations, the Jazz Age, the Great Depression and the golden age of the American theatre. But caricature was not his only forte, he contributed hilariously funny cartoons to Life and other humor periodicals. He had an innately witty line and never drew a cruel caricature. His true talent was the ability to depict the essential character of his subject with only a few lines. "Frueh's faces are abbreviated to an extreme," wrote historian Bernard Riley, "sometimes threatening to lose their representational value altogether and dissolve into a mass of stray markings. Unfailingly, they hit their mark, leaving the viewer with a new sense of the subject."

Miguel Covarrubias (1905–1957)

Henry McBride, the art critic for the New York Sun, wrote that "Covarrubias showed up the celebrities he drew in a manner wonderful to behold and yet in a manner that left no trail of rancor. His 'victims' were just as pleased and flattered as the victim's friends were amused." Diego Rivera said "In Covarrubias' art there is no vicious cruelty, it is all irony untainted with malice; a humor that is young and clean; a precise and well defined plasticity." At only 18 years of age, Covarrubias arrived in New York from Mexico in 1923, and proceeded to get work from Vanity Fair, Vogue, the New York World, and in 1925 The New Yorker. At such a young age he was already well versed in the language of modern art, and intelligently incorporated the geometric language of Cubism and the symbolism of primitive art into his caricatures. Covarrubias worked for the Theatre Guild, which provided him with commissions for caricatures of performers and stage designs for their productions. In addition to theatrical caricature he wrote and illustrated a series of sardonic "Impossible Interviews" for Vanity Fair, of which the most famous has that epitome of capitalism, John D. Rockefeller, talking with Joseph Stalin. In his thirties Covarrubias left the serious profession of caricature for the even more serious study of anthropology.

Al Frueh, Ina Williams in Keep Kool, May 11, 1924

Olaf Gulbransson, Lagmand Vogt, 1900

William Auerbach-Levy (1899–1964)

"The camera can record facts more accurately than any human eye, but the camera has no opinion," wrote Auerbach-Levy in 1947, "that is where the artist has it over the camera. And that is why a good caricature is often a better likeness of the subject than a photograph...A good caricature penetrates the person depicted and then brings forth and highlights his special traits and so reveals the very essence of his personality." Auerbach-Levy came to America at the age of five from Brest-Litovsk, Russia. As a child living on New York's lower east side, his innate drawing talents caught the eye of an astute teacher. From etching and painting he turned to the "charged portrait" and executed thousands of them for the World, The New Yorker, Collier's, Stage, Vanity Fair, Vogue, and a host of others, including his regular spot for the Brooklyn Eagle. There is always laughter in his drawings, born of respect, and a certain tenderness too.

Olaf Gulbransson (1873–1958)

One of Norway's leading cartoonists, Gulbransson, a heavy-set, bald Viking, was hired in 1902 by Albert Langen, the founder of Simplicissimus, the German satire weekly, to satirize the political scene. His acid commentaries were rendered with unique elegance. He was a master of the economical line—his drawings were often so spare it seemed that only one line was used. His celebrity caricatures were a specialty. Though often much kinder than his political cartoons, they captured the essence of his subjects to a fault. Influenced by the curvilinear qualities of Jugendstijl, Gulbransson developed a flexible and sensuous graphic approach that defied stylistic conventions. He worked for other satiric journals including the Scandinavian Tyrihans, Transvikspost and Karikaturen. During World War II he, regrettably, rendered cartoons with an anti-Allies bias. Toward the end of his career, in the later forties and fifties, he tried his hand at many delightful series of children's and adult's book illustrations.

HEADLINE: ITC QUORUM MEDIUM TEXT / BYLINE / CAPTIONS: BLACK

CONFLICTING ADVICE

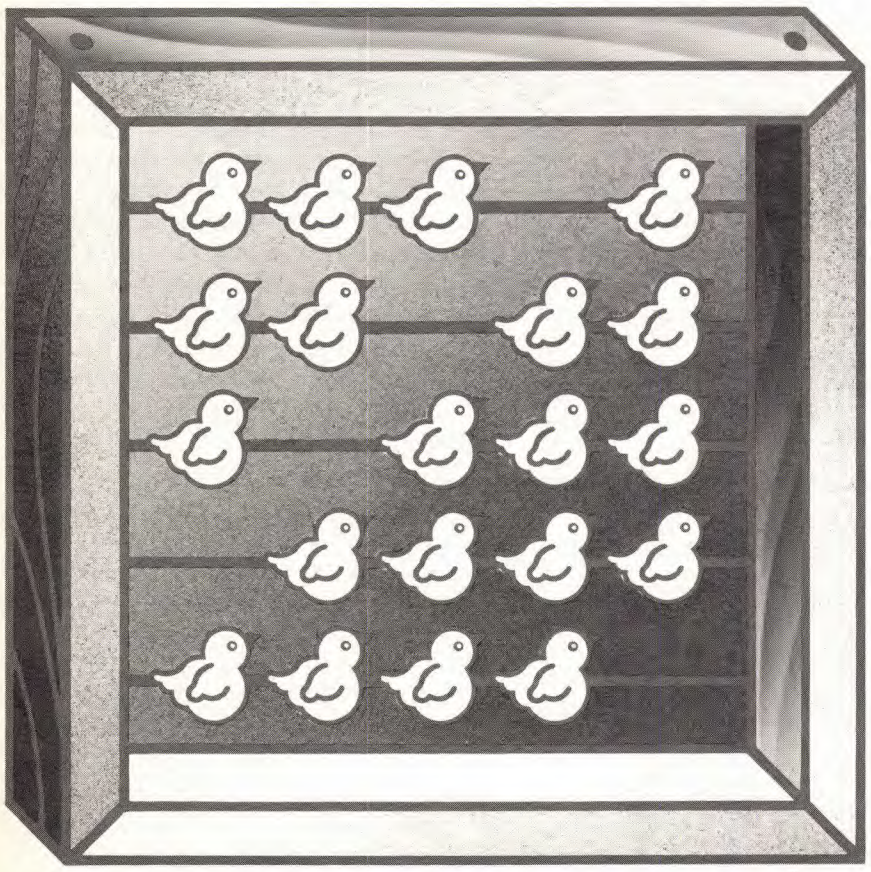
All our lives we have been guided and prodded by pithy proverbs, maxims and aphorisms excerpted from the Bible, from great literature and philosophical writings, and from just plain hand-me-down folk wisdom. The language may vary from country to country, but the lessons are invariably the same. Just by following the precepts, we should be able to conduct our lives from cradle to grave without a hitch or a glitch. The trouble is, for every morsel of wisdom we encounter, there is often a conflicting, but equally persuasive, piece of advice. For instance:

The race is not to the swift, nor the battle to the strong
but
Good guys finish last.

Haste makes waste
but
A stitch in time saves nine.

Marry in haste, repent at leisure
but
He who hesitates is lost.

Love thy neighbor as thyself
but
Familiarity breeds contempt.



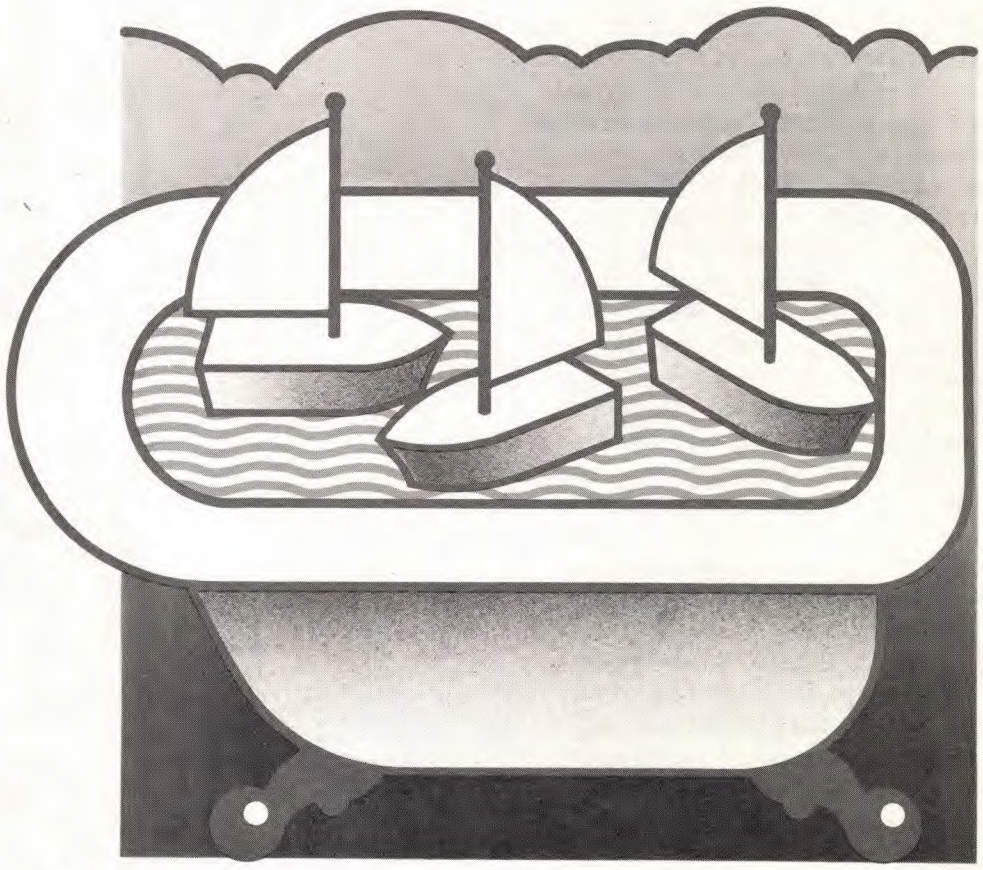
Don't count your chickens before they're hatched
but
Hope deferred maketh the heart sick.

Don't cross your bridges until you come to them
but
Plan ahead.

God makes a nest for the blind bird
but
God helps those who help themselves.

The meek shall inherit the earth
but
To those who have is given.

Many hands make light work
but
Too many cooks spoil the broth.



Vessels large may venture more, but little boats should keep near shore
but
Nothing ventured, nothing gained.

A bird in the hand is worth two in the bush
but
Man's reach should exceed his grasp,
or what's a heaven for?

All this unsolicited advice comes to
you absolutely free, so
Don't look a gift horse in the mouth;
just take it for what it's worth!

Marion Muller

ILLUSTRATIONS © DANIEL PELAVIN 1987

HEADLINE / TEXT: ITC SERIF GOTHIC BLACK BYLINE / CREDIT: REGULAR

THE HOWES &

Gordie Howe

On September 25, 1973, three men named "Howe" skated out onto the ice at Madison Square Garden to tumultuous applause. Such a triumvirate was never seen before, and we are not likely to see it again in our lifetime: a 45-year-old father and two sons, less than half his age—all members of the same sports team.

The threesome would not be a news item if the sport were golf, sailing, fishing, or even tennis. But ice hockey is something else again. The game, which requires bursts of speed skating at 30 mph, lightning reflexes, fancy footwork and stick handling, and the endurance to withstand vicious collisions, is not meant for a man we consider middle-aged. But then we are not talking about an ordinary man. We are referring to a dynamo named Gordie Howe, who, according to many aficionados, was the greatest hockey player ever to lace up skates.

By the record books, he did it all: His 25-year career with the Detroit Red Wings (1946–1971) is the longest career in hockey history. During that time he played 1,687 regular season games, scored 786 goals, 1,023 assists, 1,809 points, and played in 22 All-Star games—all league records. To be perfectly fair, he even lead the league in penalties—1,643 minutes—which attests to his "aggressive" style of play. The one-time captain of the Toronto Maple Leafs, Dave Keon, summed up Howe's achievement with the observation, "There are four strong teams in the National Hockey League—Montreal, Toronto, Chicago and *Gordie Howe*!"

The monumental, six-foot Gordon Howe blossomed out of fairly humble beginnings. He was born in 1928 in Saskatchewan, Canada, into a large family—nine children—with meager finances. In Saskatoon, where he grew up, 50 below zero is normal temperature, and 10 below is considered balmy. But one thing a poor kid could enjoy free of charge was skating and playing hockey. His passion for hockey was apparent early on, even though the only equipment he owned was a pair of skates. His shin guards were magazines stuffed into his socks and held in place with rubber bands cut out of old inner tubes. An old tennis ball served as a puck.

At 15, Gordie dropped out of school and made his way to the New York Rangers training camp in Winnipeg. Confident as he was about hockey, he was intimidated by the shenanigans of the experienced players and mortified by his ignorance about donning the professional equipment. "I just dropped the gear on the floor in front of me and watched the others," he reported.

Three years later, at 18, he joined the Detroit team and the others started to watch him. In the 1950s he set scoring records year after year, and he continued to dominate the game through the '60s. He was rewarded with trophies too numerous to count, and in 1972, one year after his retirement, he was inducted into the Hockey Hall of Fame.

To be sure, Gordie's sons Marty and Mark had a more auspicious start in their careers than their father had had. They didn't have to resort to magazines for shin guards and certainly knew which end was up when it came to professional equipment. In their late teens both boys were strong members of the Toronto Marlboros, a Junior A League team in the Ontario Hockey Association. When

ILLUSTRATIONS © 1987 WILLIAM BRAMHALL

ITC KORINNA®

Marty and Mark Howe

the Houston Aeros came scouting for players for their 1973–74 season, both Howe boys were signed up along with Gordie, who came out of retirement to join his sons on the ice. Of the two sons, Mark—the younger one by a year—showed his father's scoring prowess and was voted Rookie-of-the-Year in his first professional season. Marty's strength was in his aggressive style and strong defensive playing. The three Howes led Houston to the AVCO World Cup and World Hockey Association title that season. All three of them were named to Team Canada for 1974, and the team picked up a second AVCO Cup in 1975.

When Houston bowed out of the WHA, all three Howes joined the New England Whalers (currently the Hartford Whalers) for the 1977–78 season. In 1980, Gordie culminated his career for the second time with an appearance in his 23rd NHL All-Star Game. Mark Howe is now an all-star defensive player for the Philadelphia Flyers, and Marty has retired from hockey.

Although neither of his sons have matched Gordie's brilliant achievements, the fact that they dared to "go on after the acrobat" is a mark of their courage and character.

HEADLINE: ITC KORINNA EXTRA BOLD SUBHEAD: REGULAR TEXT: REGULAR, HEAVY CAPTION / SUBHEAD: KURSIV REGULAR

ITC Korinna is a typeface that virtually defies age.

Originally released in 1904 by H. Berthold AG, it enjoyed modest success in Europe and America as metal type for hand and machine composition. In the middle of this century its use waned, but was resurrected in the latter part by ITC.

ITC Korinna was licensed from Berthold and released to the typographic community in 1973. Based on Berthold's original drawings, Ed Benguiat and Victor Caruso of Photo-Lettering, Inc. created a new family of four contemporary weights and corresponding italic designs. Their design goal was to keep the flavor and tenor of the original design while producing a type family of unusual versatility and merit.

In developing ITC Korinna the design team maintained the original design's hint of art nouveau shapes in the letterforms, but adjusted individual character proportions to reflect generally accepted legibility standards. In addition, a new, true cursive, italic design was created to replace the simple obliqued roman of the Berthold version.

Little is beyond the range of ITC Korinna's applications. Award winning magazines, brochures, display ads, and annual reports have been set in ITC Korinna. It is a typeface which is not only easy to use—it is easy to use well.

When ITC released ITC Korinna in 1974 we likened the design to "an enchanting lady who, at 70, is younger than ever." Now that it is well over 80 years old, comparisons to people seem inappropriate. ITC Korinna has truly become a classic typographic tool which remains unaffected by time, fashion or technology.

ITC KO

REGULAR

On September 25, 1973, three men named "Howe" s kated out onto the ice at Madison Square Garden to t umultuous applause. Such a triumvirate was never s een before, and we are not likely to see it again in our l ifetime: a 45-year-old father and two sons, less than h alf his age—all members of the same sports team. T he threesome would not be a news item if the sport w ere golf, sailing, fishing or even tennis. But ice hockey is something else again. The game, which requires b ursts of speed skating at 30 mph, lightning reflexes, f ancy footwork and stick handling, and the enduranc e to withstand vicious collisions, is not meant for a m an we consider middle-aged. But then we are not talk ing about an ordinary man. We are referring to a dyna mo named Gordie Howe, who, according to many a ficionados, was the greatest hockey player ever to lac e up skates. By the record books, he did it all: His 25-y ear career with the Detroit Red Wings (1946–1971) is t he longest career in hockey history. During that time

BOLD

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RINNA®

EXTRA BOLD

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TRUSTEES OF THE FUTURE

The Fourth Annual Herb Lubalin International Student Design Competition

This is the fourth in a series of Herb Lubalin International Student Design Competitions to be sponsored by International Typeface Corporation, to honor and perpetuate the memory of Herb Lubalin, internationally famed graphic designer, a founder and principal of ITC, editor of U&lc, teacher, and concerned citizen of the world.

The theme of this competition is the preservation of our environment as expressed in an article "Trustees of the Future" by Scottish mountaineer, statesman, diplomat and historian, James Bryce.

WHO CAN ENTER?

Undergraduate, graduate or special students of bona fide art or graphic design schools or departments any place in the world. Employees (and their families) of Esselte AB and its subsidiaries are not eligible to participate.

THE JURY:

Saul Bass
Gene Federico
Alan Fletcher
James Miho
Henry Wolf

PRIZES:

FIRST PRIZE,
The Herb Lubalin Medal and $5,000.
SECOND PRIZE, $2,500.
EIGHT THIRD PRIZES OF $500 EACH.

Certificates will be issued for all pieces selected for inclusion in the exhibition which will be held in the ITC Center in New York, in the Fall of 1988. A selection of the winning pieces will be featured in a special issue of U&lc.

SCHOOL CERTIFICATION:

Each entrant must submit a note from the school on the school's letterhead certifying that the entrant is a student.

ENTRY/HANGING FEES:

None.

FORMAT:

Format is at the artist's/designer's choice—an advertisement, booklet, poster, blotter, game, sculpture, three dimensional piece, or 35mm color slides or reproduction quality photographic prints of them—all are acceptable so long as the mandatory copy is included. Entries larger than 3' x 4' (.915 by 1.22m) or heavier than 15 lbs. (6.8 kg) are not acceptable but 35mm color slides or photographic prints of them will be accepted, as will VHS format video and 16mm film.

Photographic entries should be shot against a black background. Typeset, calligraphic, and handlettered reading matter are all acceptable. All entries must be able to withstand handling by exhibit personnel, jurors, and press photographers.

COPY:

The following statement, including the headline and signature, must appear in each piece submitted. The copy may be set in English or a language of the designer's choice.

TRUSTEES OF THE FUTURE

The love of nature is happily increasing among us, and it therefore becomes all the more important to find means for safeguarding nature...Let us remember that the quantity of natural beauty in the world, the number of spots calculated to give enjoyment in the highest form, are limited, and are being constantly encroached upon...Let us think of the future. We are the trustees of the future. We are not here for ourselves alone. All these gifts were not given to us to be used by one generation, or with the thought of one generation only before our minds. We are the heirs of those who have gone before, and charged with the duty we owe to those who come after, and there is no duty which seems clearer or higher than that of handing on to them undiminished facilities for the enjoyment of some of the best gifts that the Creator has seen fit to bestow upon His children.

James Bryce
Trustees of the Future
1913—Sierra Club Bulletin

ARTIST/DESIGNER RELEASES:

Artwork submitted to this competition cannot be returned. Students should make copies of their entries if they want a record of them. By submitting work, you are granting permission for ITC to use the art for publication in U&lc and for publicity for the exhibition. The designer/artist will receive proper credit for any piece that is reproduced.

DEADLINE FOR ENTRIES:

All entries must be received by May 13, 1988.

ENTRY FORM:

Please attach a copy of the entry form to the back of each submission. Attach the right edge of the form only, as it will be removed by ITC prior to the judging. For small pieces, slides and sculptures, place an identification number on both the piece and entry form.

WHERE TO SEND YOUR ENTRY:

Trustees of the Future
ITC Center
2 Hammarskjold Plaza
New York, NY 10017, USA

MAILING/SHIPPING:

Costs to be borne by entrant. Please use protective mailers to ensure that artwork does not arrive damaged. Airport deliveries will not be accepted.

POSTAGE/CUSTOMS REQUIREMENTS:

Please be sure the postage is adequate and that your package has the proper customs information and forms so that it will leave your country and be properly received in the United States. The phrase "Material for Contest. No Commercial Value." on the package normally will expedite it through customs.

Entry Form **Please type or print neatly**

Name of Entrant

Entrant's complete home mailing address

Medium (ink, silk screen, etc.) **Size**

Typeface:

School **Instructor**

School's complete mailing address

Attach at this edge only.

ITC Tiepolo is not an easy typeface to pigeonhole. It was described by the design team who created it as a "sans serif with serifs." It has also been referred to as a calligraphic design – and yet it is more than that. ITC Tiepolo has personality, but not so much that it detracts from text usage. It has strength in the Bold and Black weights, and is almost delicate in the Book. Finally, while the italic variants are true cursive designs they also have an obvious restraint that is uncommon to most typefaces with such strong calligraphic overtones.

ITC Tiepolo is the creation of the AlphaOmega Typography Inc. design team. While they have provided other typefaces to various manufacturers of composition equipment, this is their first typeface to be made generally available to the typographic community. ITC is pleased to be able to make this offering possible, and looks forward to many more designs from this talented group.

ITC Tiepolo is a design which is very conscious of the value, and organic qualities, of the deceivingly simple line. The seemingly carefree quality to the strokes which make up individual characters, are actually very carefully developed modulations on a basic theme. Quite contrary to how it may appear, ITC Tiepolo is a constructed design with character shapes, proportions, and traits, carefully thought out and painstakingly rendered. This is not a typeface which sprang "as if by magic" from the calligrapher's pen. It is a design with a strong sense of purpose.

Letter shapes are based on classic Roman proportions, counters are full, and ascenders and descenders have been kept within moderate dimensions. To maintain even color in text composition, the capitals have also been drawn slightly shorter than the lowercase ascenders. Round characters, such as the lowercase "o" and "p" have been rendered with almost slab sides which add distinction to the alphabet design, and provide for exceptional latitude in intercharacter spacing values.

As far as applications are concerned, ITC Tiepolo is not a "meat and potatoes" typeface. It's spice! There are few real limits to the range of its uses, but the design is really at its best when called upon to enliven otherwise mundane typography. In this service it can be mixed, producing exceptional results, with virtually any serif or sans serif typestyle. When set in ITC Tiepolo, normally prosaic running heads, captions, or highlights, can become exciting and vibrant communications. Used on its own, it is also a surprisingly legible and effective communication tool.

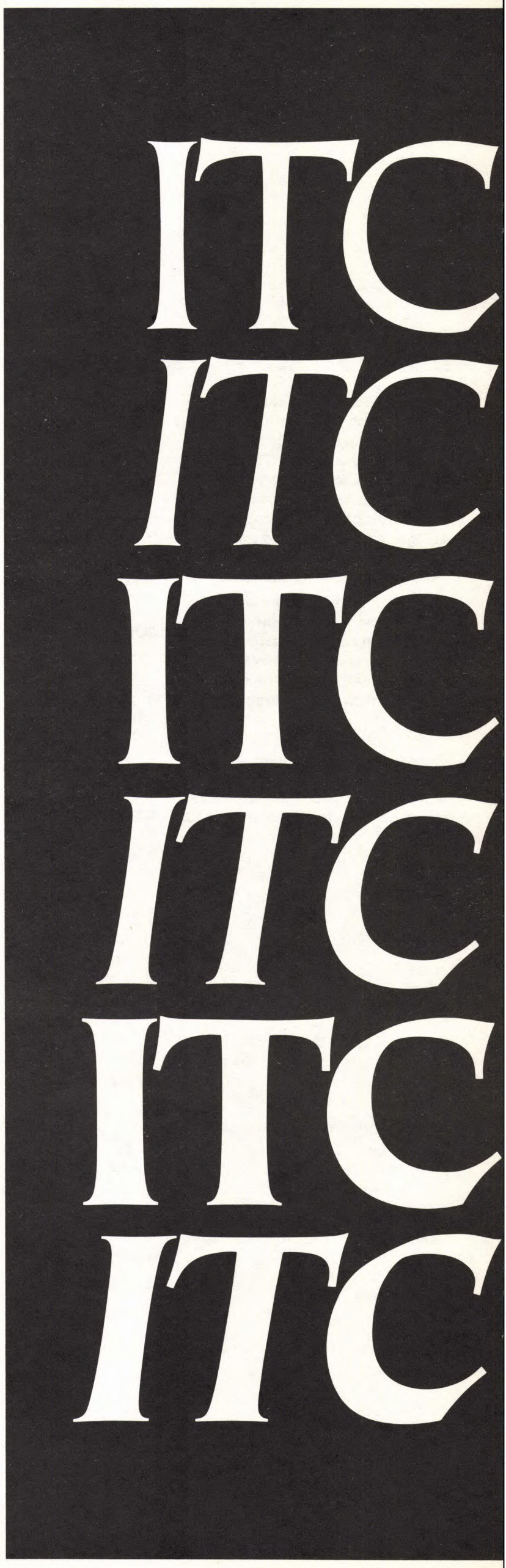
A little difficult to pigeonhole, somewhat exotic, a good mixer, and easy to use well, ITC Tiepolo should find active and diverse use.

WHAT'S NEW FROM ITC

ITC Tiepolo is available in Book, Bold and Black weights with corresponding italics. Small caps have been created for the Book and Bold weights. Oldstyle figures are available for the roman and italic designs in all weights. Only licensed ITC Subscribers are authorized to reproduce, manufacture, and offer for sale these and other ITC typefaces shown in this issue. This license is your guarantee of authenticity:

ITC™ LICENSED

These new typefaces will be available to the public on or after November 20, 1987, depending on each manufacturer's release schedule.



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ITC TIEPOLO™

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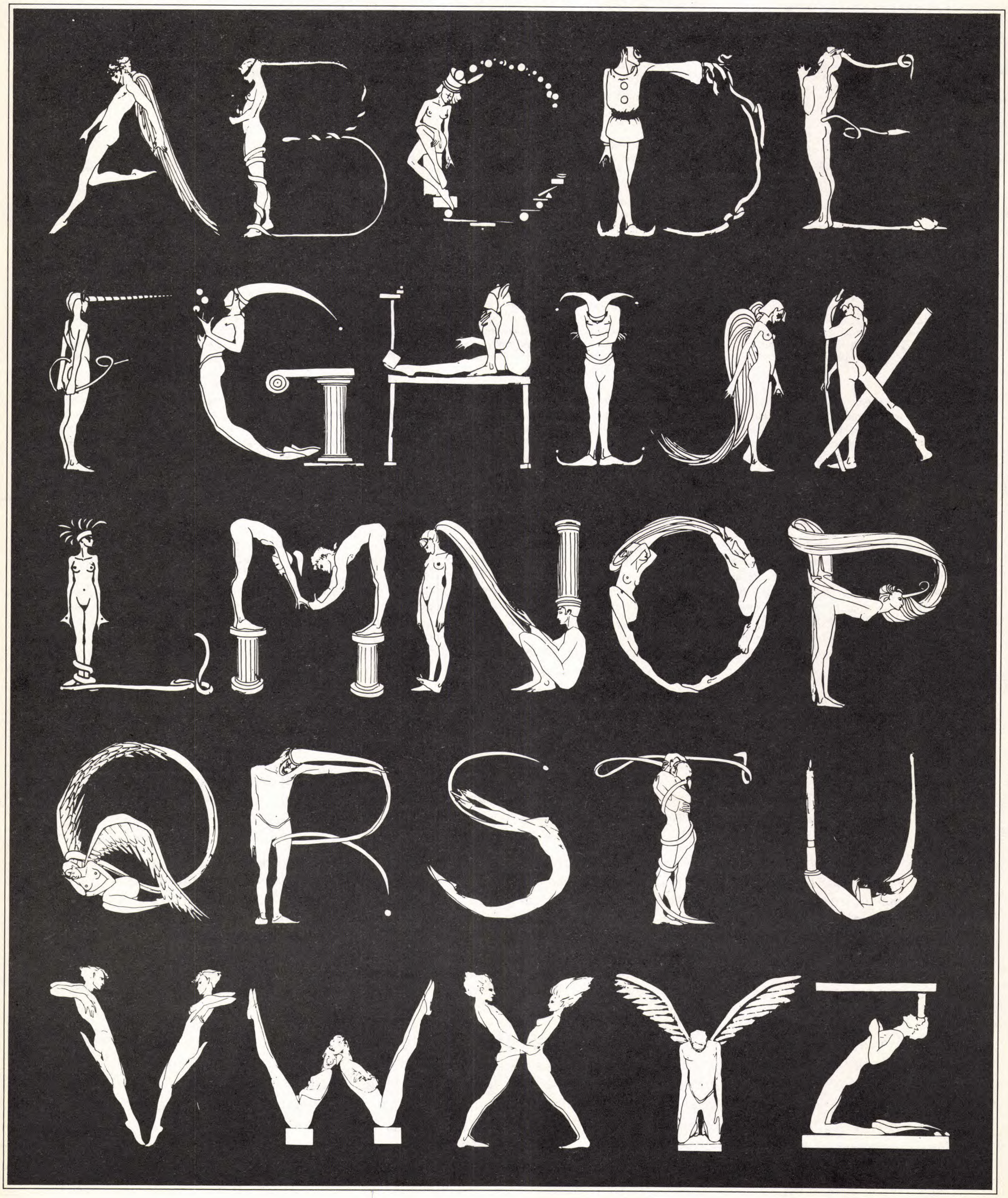
BODY LANGUAGE

When Raquel Jaramillo, an illustrator and recent graduate of the Parsons School of Design, set out to design an original alphabet, she didn't make life easy for herself. Instead of choosing a geometric theme with the circles, triangles and right angles inherent in our roman alphabet, she elected to work with the fluid organic forms of the human body. But turning human forms into recognizable letterforms is more easily imagined than done. The human body doesn't readily contort itself into a perfect O, a believable B or a plausible P. Raquel had to help nature along. She added wings, tails, horns, hats, ropes and hanks of hair. Sometimes singly and sometimes in pairs, she put them through strenuous calisthenics and into alarming positions. Nevertheless, there is no dearth of mirth and merriment here, as you can see. What pleases Raquel most of all, as an illustrator, is that each letterform is a picture in itself, with intimations of singular stories to tell. *M.M.*



HEADLINE / TEXT: ITC LUBALIN GRAPH BOLD BYLINE: BOLD OBLIQUE

COMPUTER GRAPHICS FOR GRAPHIC DESIGNERS

Future directions of computer graphics in graphic design are a direct result of developing the right tools and steps to transfer, apply, and integrate new tools and techniques to various visual processes. These include such traditional disciplines as photography, type design, layout, package design, and broadcast graphics as well as such emerging fields as videodisc, electronic imaging, and holography.

Computer graphics for graphic designers is in an early stage of development. The computer graphics market for graphic design applications can be represented as a pyramid. At the top of the pyramid are the high-end pre-press manufacturers--Crossfield, Dainippon, Eikonix, and Hell. At the middle level are turnkey systems (integrating both hardware and software) and powerful stand-alone workstation systems used for animation, illustration, slide-making, and presentation graphics manufactured by Computer Graphics Laboratory, Dicomed, Contex (for package design), Aurora, FGS 4000, and others. At the bottom of the pyramid are the PC-based systems including Artronics, Cubicomp, and Wasatch. In addition, some vendors are offering a mix of both high-end and low-end products.

Thus, there are too many players in the market. None offers an integrated solution for either broadcast or print applications. As a result the graphic design market at this time, is full of visualization tools and processes but lags in production tools for the print medium, and accessibility for a large part of the broadcast medium.

Today computer graphics is a hardware-intensive environment. Given the economics and nature of the graphic design profession, PCs like the Amiga and the new Macintosh II are the appropriate platforms along with developments in application software, new peripherals, accessories and communications products that facilitate designers' use of the medium. The advances in software are reflected by new products such as the Archetype Designer series of interactive page make-up software packages. This production tool for doing mechanicals, which displays accurate screen fonts, communicates with Compugraphic, Linotronic, and various Postscript® typesetters and printers. Affordable programs, the Adobe Illustrator™ or Cricket Graph, for example, for presentation graphics, exemplify future software tools which will most likely be a byproduct of a cottage industry.

Advancements in dry process digital color photography have been made by companies like Imapro with its color scanner with 30 to 3,000 dpi that enlarges and reduces an image by a factor of 10. The image can then be manipulated with a paint system in just a few seconds. As a result, within the next two years graphic designers can expect to see digital color printing techniques. Already, affordable peripherals like the Liquid Light film recorder that retails for $2,500 are rapidly contributing to the acceptance of the technology.

INTEGRATION

In the next few years we will begin to see the results of the first steps towards integration of products and systems. An approach in the print media environment has started with Lightspeed. It connects its system to Sun workstations and Macintosh, and shares data with the electronic pre-press systems. As a result, most of these systems do line art, typographics, and photographic images which are rendered according to the resolution of the output device. The systems also accept video input.

The communication cycle between the designer, the production department and client is improved by the use of telecommunications to share existing data throughout all the stages of a project. Distributed processing for graphic designers is now available. Ideas, sketches, layouts, and type manipulation can be performed on a PC-level and a mid-level system. Final image manipulation, color enhancements, altering lighting effects, and picture replication techniques are created in a pre-press system.

TYPE

Digital type is the most advanced design application. It offers more precise detail than phototype, more sophisticated spacing, accurate base alignment, and fluidity which transfers into more type fonts on-line to expand, condense, and be slanted in different weights and sizes. A designer can draw in the serif and make esthetic changes that were not available before, then algorithmically scale the character to any resolution. In addition, the type design is flexible to take advantage of any printing process. Future mechanisms will allow designers to make letters more quickly and fluidly, and at the most attractive sizes.

BROADCAST

Like the print industry, the broadcast industry is also comprised of many bits and pieces. The electronic station requires a character generator for type font design, a still storage system for digital recording, a paint system for 2-D images, and switchers for mixing different effects, keying images, and mixing devices. Since the economics of many stations do not allow for such an investment and expense, outside computerized design services have started to offer databases of weather symbols, maps of countries, graphics for specific subjects, i.e., war, nuclear plants. At the production end, because many stations cannnot calculate the animation sequences, data generation houses are calculating, monitoring, and recording sequences.

ISSUES

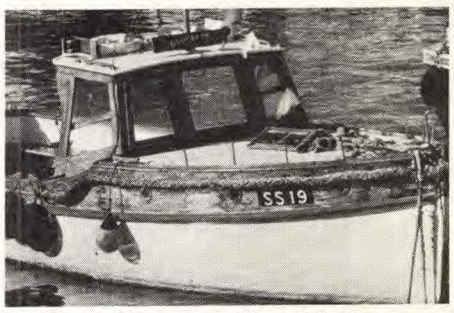
Availability of computer graphics for graphic designers is raising some serious questions. Some immediate issues involve the quality of design as more desktop publishing systems are installed, as more digital-clip libraries are designed and brought to a generation of untrained designers. Once an image is altered, who owns the image? Who controls the image when changes are made? What will be the integrated design methodologies? At another level this industry lacks standards for inputting video images into a paint system, for transferring images and type from one system to another. There are no common international formats to network type back or to move the image from the outline format to the output resolution. Furthermore, how will databases be accessed? In summary, how are these issues going to affect the future developments of the profession?

As the computer becomes a natural medium for graphic designers, users will adapt to the cross-fertilization of technology. Innovations in design methodologies assisted by artificial intelligence techniques will lead to processes that access visual information through databases. By then, interfaces will be as flexible as paper and pencil, offering the dynamics of the medium that stores images forever in many dimensions.

Camila Chaves Cortes

Scanned from an 11 x 17″ image of a boat harbor using the QCS-450. Fifty megabytes of data have been reduced to 36.

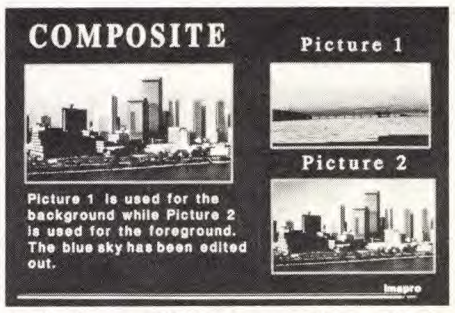
The scanner then cropped a 4 x 5″ portion of the original and recorded the image at 4,096 pixels onto 35mm slides.



This is a 2 x 2″ portion of the original recorded at 4,096 pixels. The original in the scanner is adjusted to match the output device up to 3,000 ODPI (output dots per square inch).

The two koala bears are a scanned photo from a calendar, overlaid with text from Zenographics and a video frame capture.

The polar bear is a scanned 8 x 10″, resized to fit the slide and then Zenographics was used for the rest of the image.



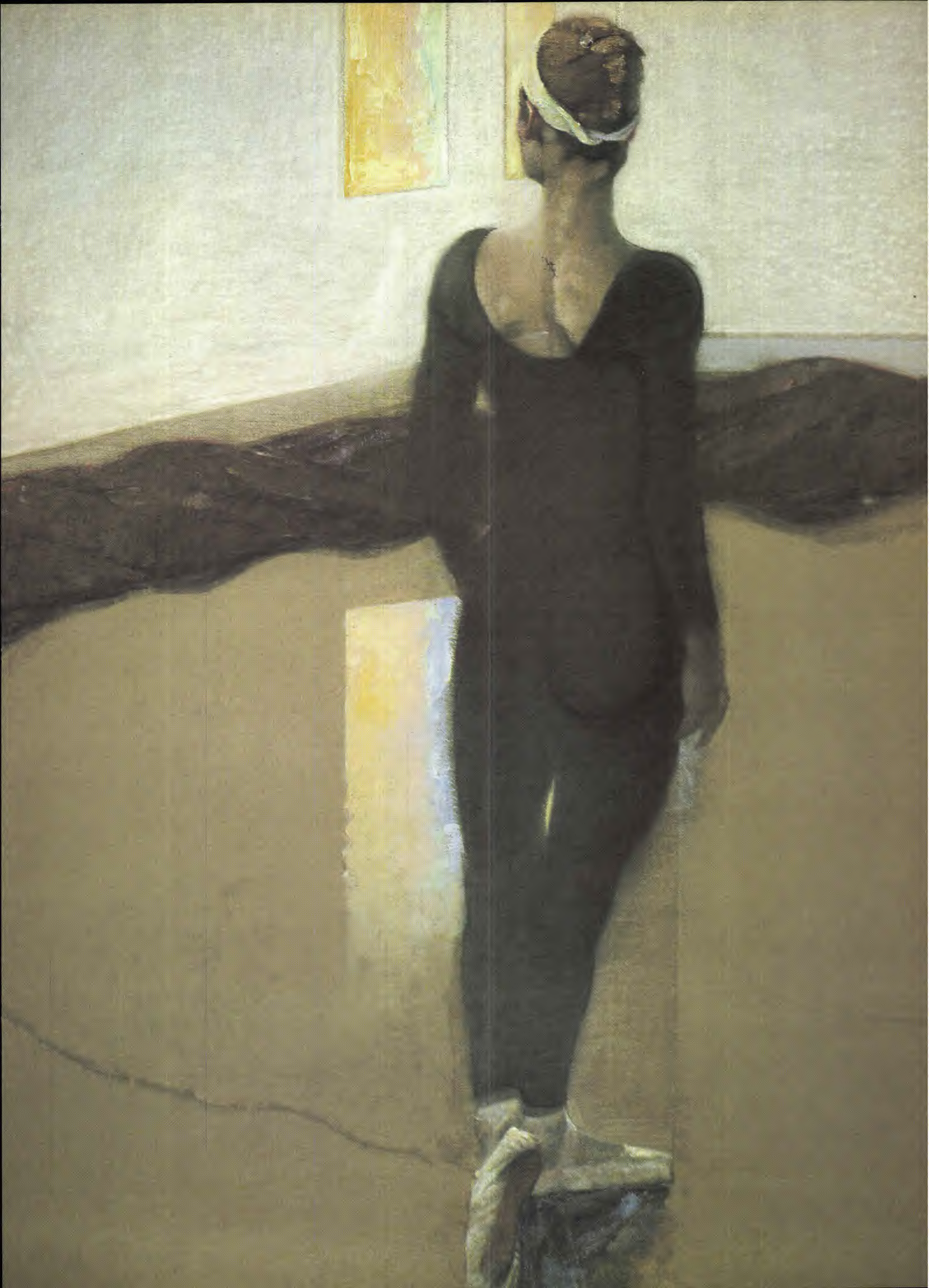
For the image of Calgary a sunset was added to a day picture. This was all done at 4k pixel editing.

The spoons show what can be done with 4k pixel editing for photo retouching (air brushing).

This demonstrates Imapro's transparency effect. It is very easy to adjust the amount of transparency with text or any overlay that you might wish to use.

HEADLINE: ITC KABEL DEMI TEXT / BYLINE: BOOK SUBHEADS / CAPTIONS: BOLD

LEOTARDS, LEG WARMERS AND SWEAT



THE ART OF ROBERT HENDEL

COVER: BLACK ROOM ON PREVIOUS PAGE: THE REHEARSAL ROOM AT LEFT: REACHING ABOVE: A CONTINUOUS LINE

ROYAL BALLET STUDENT #2

1-2-3

A LADY CALLED LESLEY

"Gorgeous" is probably the last word a serious artist wants to hear about his work. It smacks of being too facile, too superficially seductive, too pandering to popular, unsophisticated taste. Robert Heindel's paintings are none of the above. And yet, with apologies to him, the word slips through our lips as if we've spied a sudden rainbow or a peacock flaunting its tail.

Robert Heindel's paintings leave us a little breathless—not because they pander to the commonplace—but quite the opposite: it's the unexpected in them that jolts us with surprise and delight. But then, as we rummage through the facts of this artist's life and work, surprises pop up at every turn.

Start with the fact that he never went to art school but received all his training via mail order. Without denigrating the Famous Artists Correspondence School courses, Heindel had more than a smattering of natural talent and motivation to begin with. He was born in Toledo, Ohio, in 1938, and from early childhood his only ambition in life was to draw and paint. After high school, since the family's finances didn't allow for formal art school training, he worked at a series of odd jobs to pay for his correspondence school art courses. He started studying at 16, married at 19, and was raising a family soon after. With limited income and increased responsibilities, it took him ten years to complete the course of study.

To anyone whose eyebrows get dislocated at the thought of a mail order education in art, Heindel has this to say:

"What it taught me more than anything else is self discipline, by the mere fact that it was mail order and I had to do it alone. If you can't function alone, I don't think you can learn anything. Almost anyone can learn that if you mix yellow and blue together, you'll get green. The business of being able to look and see and translate that into lines and color yourself—that's very difficult."

Following the completion of his courses, Heindel's illustrations started to make their appearance in the editorial pages of national magazines, on record sleeves, book jackets, movie and TV ads, and eventually on the cover of *Time*. He was the most distinguished alumnus of the Famous Artists Correspondence School and, justifiably, was invited to serve on its board of directors. He was also one of the founders of The Illustrator's Workshop, with which he had a long-standing affiliation. His work was chosen for the permanent collection of the Smithsonian Museum in Washington, D.C. Without question, Heindel has achieved recognition as one of America's most eminent illustrators.

FROM ILLUSTRATION BOARD TO CANVAS

But about ten years ago, his career added a new dimension. It all started innocently enough with an illustration he produced for a poster advertising the Atlanta Ballet. Intrigued by the poster, a local gallery invited Heindel to create a full series of paintings of the Atlanta company for an upcoming exhibition. Heindel, who is devoted to music and ballet, could hardly resist the offer.

The Atlanta exhibition, which was a tremendous success critically and financially, led to similar involvements with ballet companies in Dallas, Houston, Kansas City, San Francisco, Cincinnati, The Royal Ballet of London, and most recently, the Monte Carlo Ballet. Typically, when Heindel finishes a series of paintings of a ballet company, they go on exhibition in the troupe's home city. The arrangement has proved mutually beneficial to the galleries, ballet companies and the artist. His paintings have been purchased by members of Britain's royal family, by private collectors worldwide, and recently by several eminent theatrical people who have expanded Heindel's horizons even further. Upon viewing his paintings of The Royal Ballet Company of London, Andrew Lloyd Webber, composer of *Cats* and *Phantom of the Opera*, commissioned him to create a series of paintings of both those productions. Subsequently, Heindel was invited by Cameron Mackintosh, producer of *Les Miserables* to paint the climactic barricade scene from that celebrated show. The finished painting, along with other Heindel works, is scheduled to go on exhibit in London's Royal Festival Hall in 1988.

WORKING STYLE

When Heindel sets out to paint a ballet company he immerses himself in the backstage scenes. It's the rehearsal sessions, not the on-stage performance, that is the inspiration and subject of his paintings. "When you freeze a moment in a performance," he believes, "it can look terribly awkward." In the rehearsal studio he finds limitless ideas and wonderful spontaneous movements. He loves the dancers in their leotards, leg warmers and sweat—making mistakes and correcting themselves over and over again. He loves the way they move, aware of every line they make from their fingertips to their toes. He loves even the strange and unexpected ways they choose to rest.

Heindel makes a conscientious point of not learning too much

AT RIGHT: BLUE DANCER

THE DANCER

PASSION OF LAND

about dance technique and form. "I've seen it happen time and again," he explains. "An artist becomes too technically correct with his craft and his subject, and his work dies." Being an artist, according to Heindel, "...has nothing to do with drawing the right line." He prefers to concentrate on the emotional aspects of the dance and the dancers—capturing their private moments of struggle, anguish and triumph.

His ballet paintings start with hundreds of photographs. They're another reason rehearsals are the ideal setting for him. During practice sessions he can light the photos to his advantage, rather than being limited to the stage lighting of an actual performance. But though the photos are taken with much care and consideration, they are never the ultimate subject of his paintings. They are a reference file which helps him recapture the emotional charge, the feel, the smell and the excitement of being among the dancers, even when he is weeks away and miles removed in his studio.

He then proceeds to do a series of drawings—not, as you might think, in preparation for his final painting, but as exploratory exercises. Like dancers stretching and warming up at the barre, Heindel warms up to his painting with charcoal drawings which he reels off in rapid succession. He may do as many as 15 before he turns to his canvas. Even then, he is careful not to solve all the picture problems at the drawing stage. He leaves much exploration and decision-making for the painting, to insure its freshness and spontaneity.

When he moves on to the painting, Heindel is a study in contrasts. He is surprisingly traditional and contemporary at the same time. Unlike typical painters, he does not start with a stretched and primed canvas of predetermined dimensions. Instead he buys rolls of closely woven acrylic-primed canvas, which he cuts into large sheets and pins to his studio wall raw-side-up. Unconfined by the bounds of a pre-stretched canvas, and using the raw side as his surface, Heindel feels encouraged to compose more freely, to stretch himself and paint "sloppier," all of which adds to the vitality of the finished work.

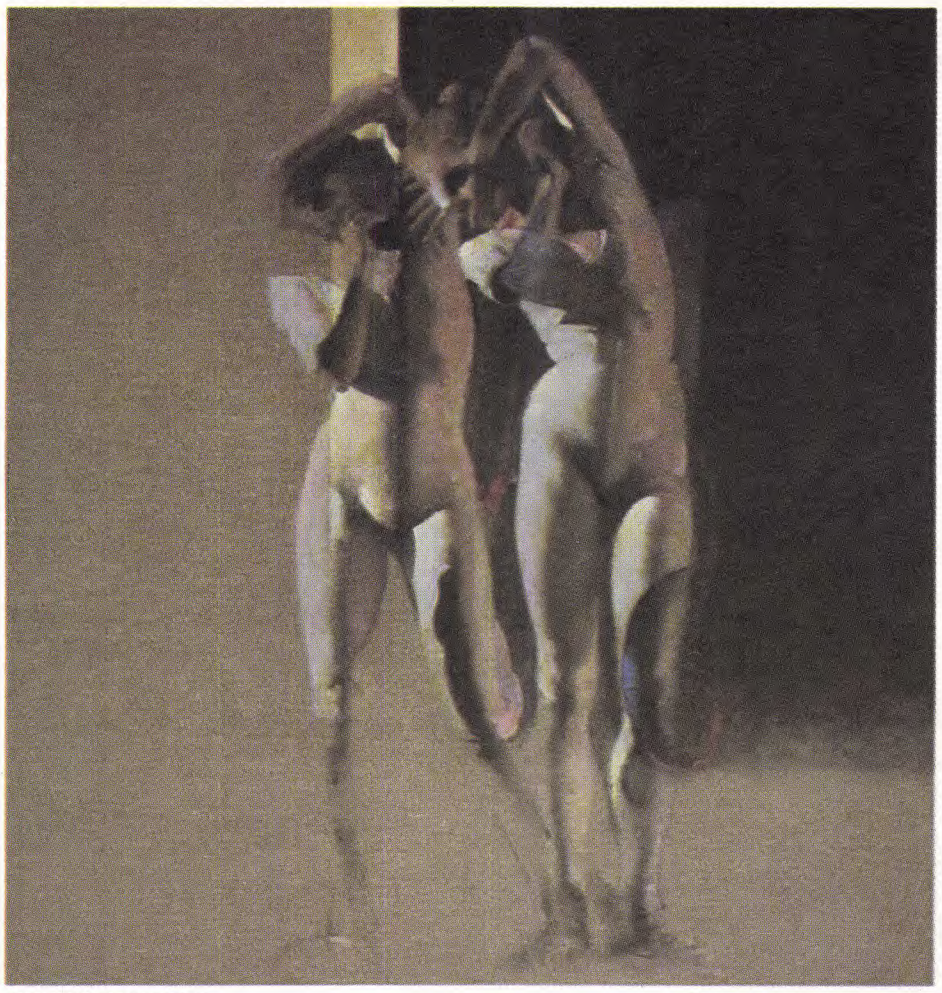
In his painting approach, he is a throwback to the old masters. His first marks on the canvas are charcoal directional lines. He then proceeds to define gestures, facial expressions and specific attitudes of hands or feet. Later he refines contours, defines the figure in lines and shapes and lays in his darkest areas. Light areas and warm and cool tones are indicated with pastel sticks. All the tonal adjustments and contrasts are worked out against the neutral gray-brown of the raw canvas which, Heindel adds, is also a terrific base for building skin tones.

The basic drawing established, he sprays the canvas liberally with fixative to set his preliminary marks. For painting he prefers oils, without question, over acrylics because of their flexibility. The slow drying of oil paints, which is frustrating to some artists, is no problem to Heindel; they sink into his thirsty raw canvas and dry rapidly. It also helps that he uses no oily medium in his work—just pure paint and turpentine.

Although he spreads out a full range of colors on his palette, his paintings are a symphony of muted earth tones with occasional piercing notes of pure color breaking through. For all their candid, unpremeditated look, the paintings are under careful control all the way. The unpainted areas are as deliberately considered as the painted surfaces. Portions of the figure may be defined, erased and redefined countless times. To achieve the untickled, vibrant feel he is seeking, Heindel works with a large four-inch house-painter's brush. Often he uses his hands, and resorts to a small brush only to crawl into minutely detailed areas. He applies his final layers of paint in thick brushstrokes to impart texture and directional movement.

Because he paints ballet dancers, Heindel has often been likened to Degas. But beyond the obvious similarity of subject matter, there are even more profound parallels to be found: in their inventive compositions, their bold explorations of space and linear forms, and in their poetic, emotionally charged pictures. The dancers may be the first things you see in Heindel's and Degas' paintings, but it is soon apparent that the paintings are just as much about the floor space, the mirrors, windows, barres, lights, shadows, shapes, textures and colors of the rehearsal space. The paintings are about painting first and last.

AT RIGHT: LEG WARMERS



COVERED FACES

LIFE STYLE

Robert Heindel is not the very model of either a legendary or contemporary artist. He never lived on sardines in a rat-infested garret. Nor does he dine on champagne-and-caviar in a warehouse-sized loft. He lives and works quietly in a 300-year-old farmhouse in Connecticut with his wife Rose, who is very much a partner in his life and work. She has been his lifelong friend and companion since the age of 15. She is also his model, photographer, business associate and mother of their three sons. Close as they are, on a working day they lead fairly independent lives.

Typically, Robert begins work in his studio at four a.m. Starting at that unearthly hour leaves him time to soak up some rays when the sun comes out. (Both he and Rose are sun-worshippers, and in winter, when Connecticut cold becomes unbearable, they break away for a few days to warm up in the Caribbean.) He keeps his afternoons free to nap, rest and read, and goes back to work again in the evenings after dinner.

Heindel's daily regimen has grown out of his needs as an artist. He is not a solitary person nor a workaholic. But he does work intensely and gets "used up" fairly quickly. Then he has to get out ...see people...have fun. "Going on holiday is better for me—and for my work—than going to a gallery," he admits, "but I have favorite people whose shows I always go to see, and when I'm in London, I make a point of seeing one particular Bonnard painting at the Tate."

Despite his striking, sun-tanned complexion and sportsman's physique, you'll never find Heindel with a tennis racquet or a golf club in his hand. He is more the sitting down and reading type. "I don't have any so-called 'hobbies,'" he explains, "because my obsession is drawing and painting. It always was and most likely always will be."

And always should be, we concur. *Marion Muller*

Robert Heindel is represented by Bill Erlacher and inquiries about commissions for illustration or painting should be addressed to him at: Artists Associates, 211 East 51st Street, New York, NY 10022.

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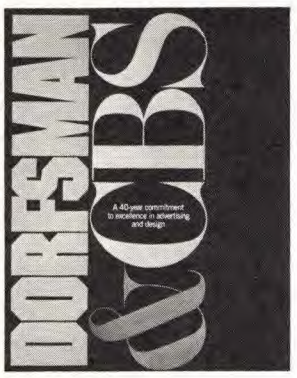

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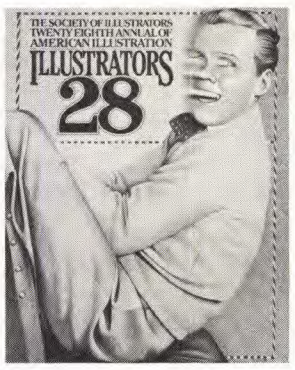

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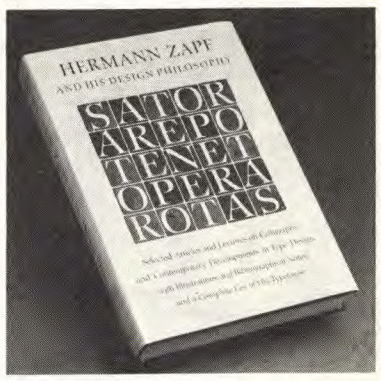

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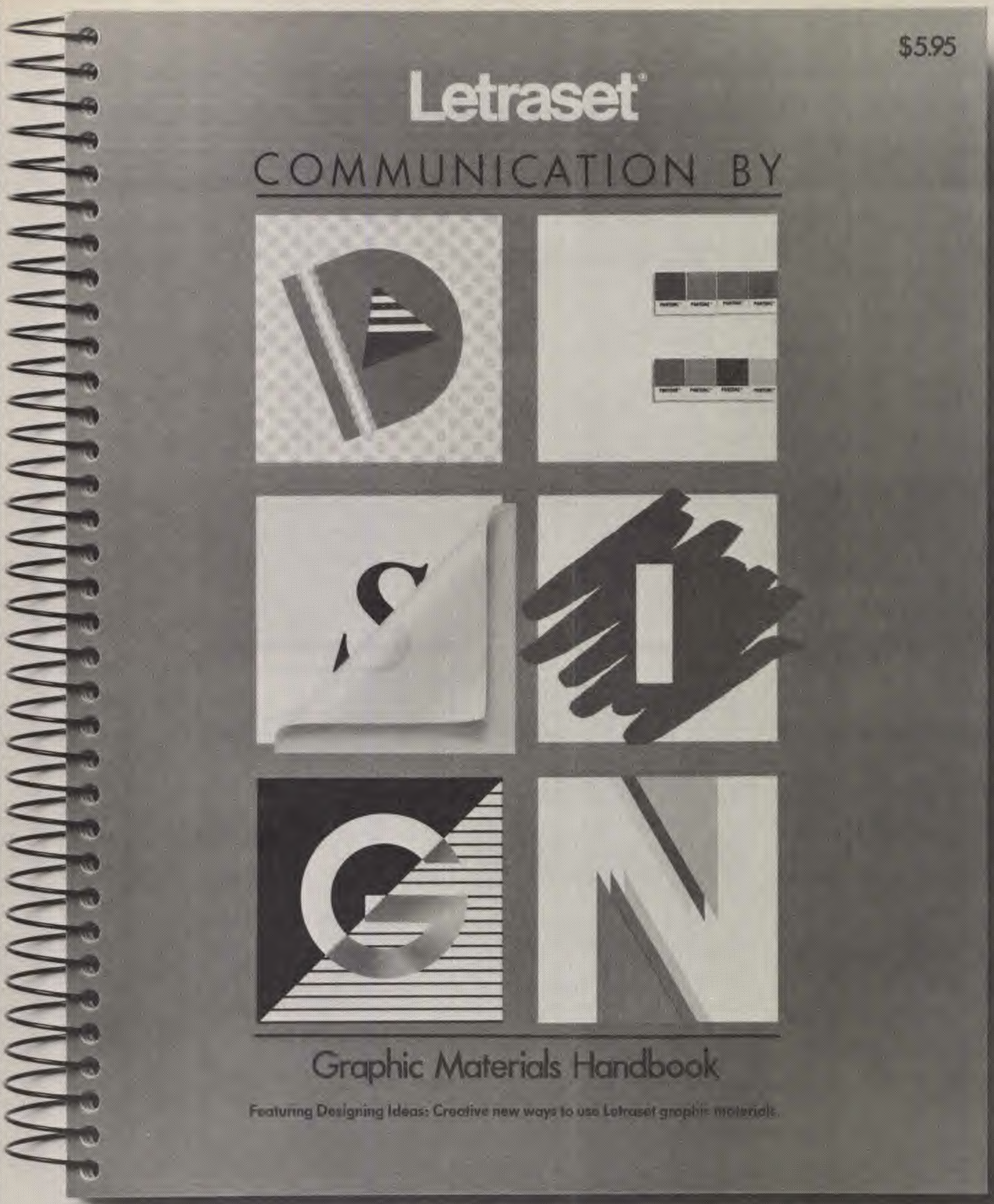

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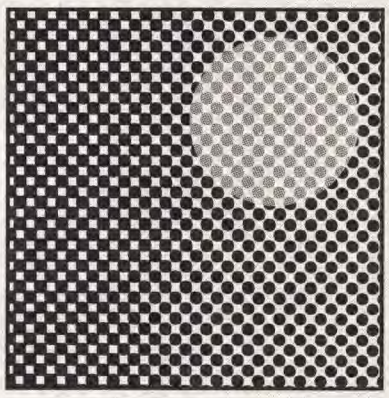

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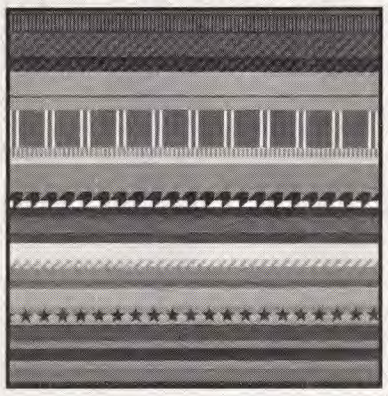

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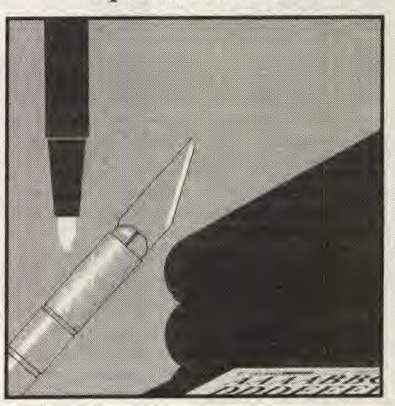

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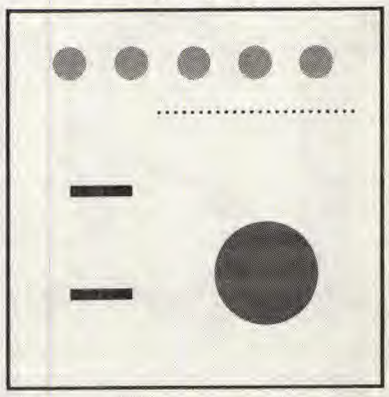

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G G Lange, Berlin, 1953

Whether a new typeface is being licensed from an outside source, or is an existing metal design undergoing adaptation, or is a newly-commissioned Berthold-Exklusiv design, it will always get the same treatment: the full works.

In our Munich and Berlin studios we have 42 staff involved in type, headed by our artistic director, the world-renowned master-craftsman G G Lange and his deputy Bernd Möllenstädt.

Günter Gerhard Lange first started working with Berthold as a freelance designer in 1950, following his studies under, among others, Professor George Belwe. He was appointed Artistic Director in 1961, and joined our board in 1971. He lectures at many colleges throughout Germany, and has spoken before audiences throughout the world.

Bernd Möllenstädt, following his apprenticeship as a compositor and commercial artist, joined us in 1968 and since 1973 has been responsible for our type studios in Munich.

Let us give you some insight into how we go about 'producing' a typeface.

The artist who is to render the face will discuss every last detail with Mr Lange and Mr Möllenstädt before the drawings are started. Historical references are studied, and the philosophy, feel and entire dynamic of the letterform is explored.

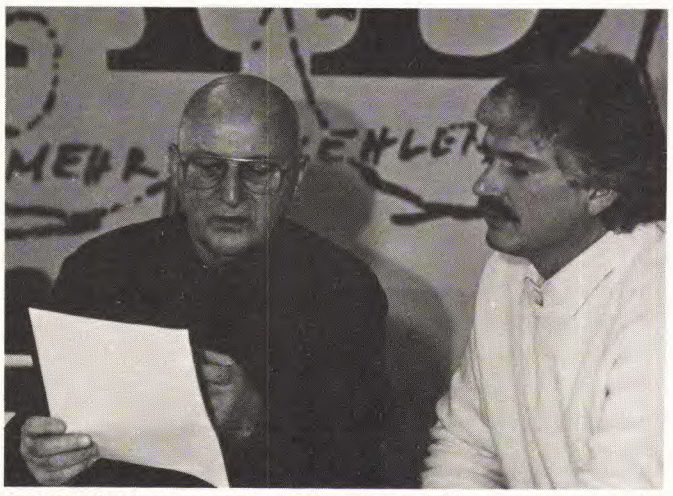
But the real fun starts once the initial artwork has been finished.

Trial settings, enlargements and reductions are submitted before the relentless eye of Günter Gerhard Lange. And out comes his trusty pencil.

Artwork that would already be the envy of our competitors is ruthlessly corrected: character by character, stroke by stroke, until every aspect has been fully covered.

Then, following the revisions (that more often than not are complete re-drawings) the art is again submitted to G G Lange. Out comes the pencil, and off we go again.

This process is repeated as many times as are necessary, until the type is perfect. Perfect to every last over-sharpened serif, every slightly-enlarged ink-trap, every subtlety, every graphic nuance.



Günter Gerhard Lange and Bernd Möllenstädt. An indication of our typographic commitment is that Mr Lange is a full member of our board of directors.

Only when we are fully and completely satisfied with the aesthetics of a type can it enter production for our analog and digital founts.

As an example of our commitment, study Mr Lange's initial corrections to the artwork for his Bodoni Old Face italic design, shown on the facing page.

This is the first time that a translation of his comments has ever been attempted. While it is very difficult to capture the spirit and liveliness of his words, you will have a good idea not only of the technical and aesthetic integrity of our work, but of G G Lange's total understanding of, and deep love for, the letterform.

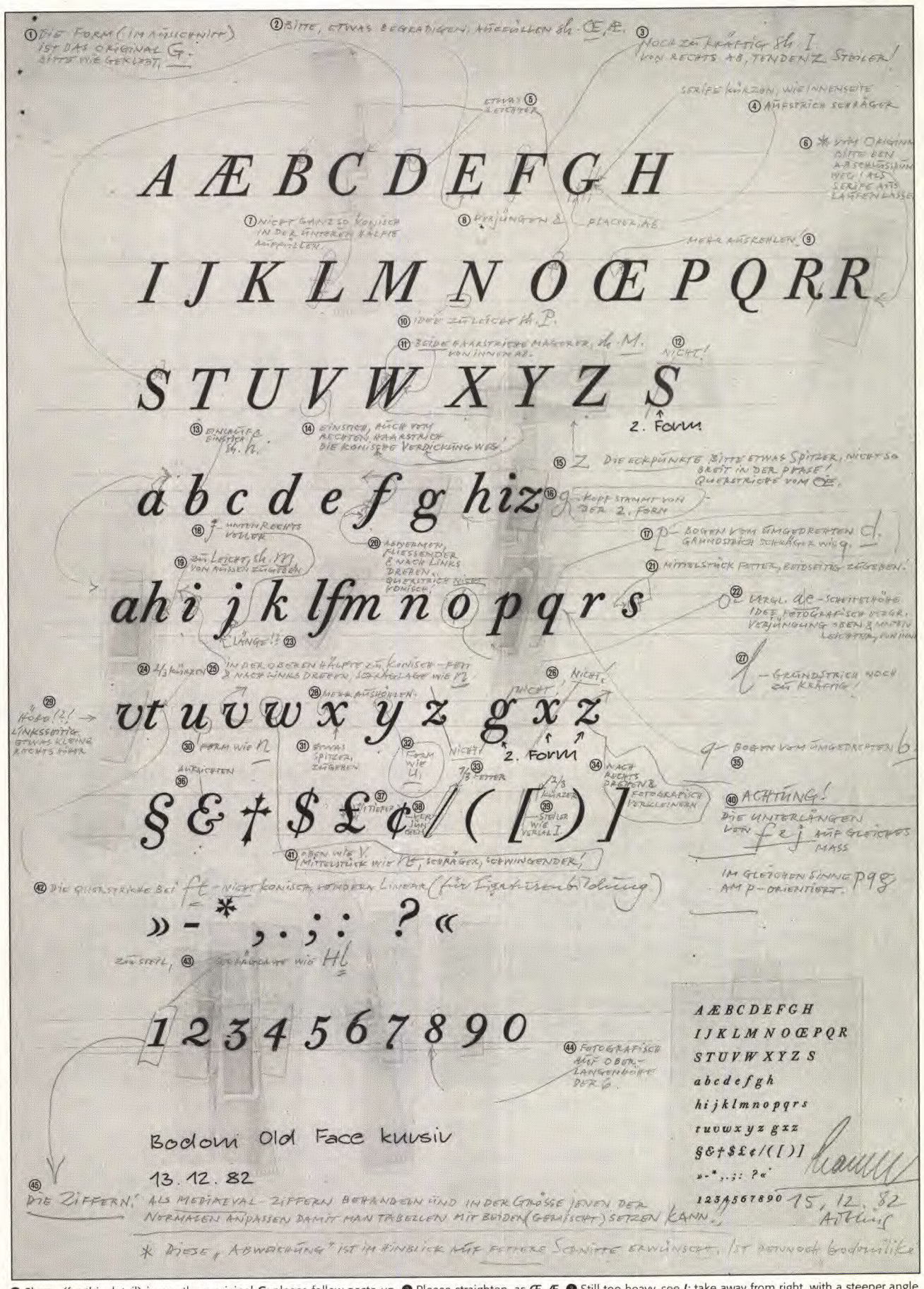
You will realise why, with such an uncompromising attitude, we can sometimes take longer to develop our faces.

Doubtless you will also understand why the chairman of one of our competitors was heard to say: 'Berthold are, without doubt, far and away the finest type cutters in the world'.

e E k K y Y

å Å ø Ø – —

BQ



❶ Shape (for this detail) is exactly as original ***G***; please follow paste-up ❷ Please straighten, as ***Œ***, ***Æ*** ❸ Still too heavy, see ***I***; take away from right, with a steeper angle ❹ Shorten serif, as the inside; make upstroke more oblique ❺ A little lighter ❻ Remove the terminal blob from the original, leave as a seriffed terminal ❼ Not quite so tapered, fill in the bottom half ❽ Thin out and flatten ❾ Make more hollow ❿ A little light, see ***P*** ⓫ Both thin strokes need to be lighter, see ***M*** ⓬ Don't use! ⓭ Mitre & cut in, see ***h*** ⓮ Cut in, and take away the tapered thickness from the right-hand thin stroke, too ⓯ Z – sharpen the corners, not so broad a bevel. Horizontal to be as ***Œ*** ⓰ g – top should conform to the shape of the ***2*** ⓱ p – arc as in upside-down ***d***; make bottom serif more oblique, as ***q*** ⓲ j – fill out bottom right ⓳ Too light, see ***m***; add to the outside ⓴ Take away; make more flowing. Crossbar must not be tapered ㉑ Make middle bolder, add to both sides ㉒ Compare top form with ***a***, ***e***; slightly enlarge photographically and make more elliptical at top and bottom; lighten from the inside ㉓ Length!? ㉔ Make two-thirds shorter ㉕ Top half too elliptical – bold; turn towards left, angle as ***n*** ㉖ Don't use! ㉗ l – main stroke still too heavy ㉘ Make more hollow ㉙ Height!?! Left side a little smaller, right a bit higher ㉚ Shape as ***n*** ㉛ Make a little more pointed ㉜ Shape as ***u*** ㉝ Make one third bolder ㉞ Turn to right, and photographically reduce ㉟ q – arc as in upside-down ***b*** ㊱ Make lighter! ㊲ Lower by the width of the crossbar ㊳ Make more elliptical ㊴ Make serifs two thirds shorter, and steepen as cap ***I*** ㊵ Note! Descenders in f & j to the same depth. Also p, q, g; go by ***p*** ㊶ Top as ***v***, middle as ***n***, more oblique, more lively ㊷ Crossbars in f, t – not tapered but straight, to allow ligatures ㊸ Too steep; angle as ***H***, ***I*** ㊹ Photographically enlarge – to match ascender of ***6*** ㊺ The numerals: treat as old-style figures but adjust widths to match the lining figures, so one can set tables using both styles, mixed.

Set in the Berthold-Exklusiv Formata family, designed by Bernd Möllenstädt, released in 1984.

For further information, please consult your nearest Berthold office.

Berthold

West Germany:

Berlin:
H. Berthold AG
1-4 Teltowkanalstrasse
1000 Berlin 46, Germany
Telephone (030) 77 95-1
Telex 1 84 271 · Fax (030) 77 95 306

United Kingdom:

London:
Berthold Typographic
Communications Limited
Parkway House, Sheen Lane
London SW14 8LS, UK
Telephone 01-392 1155
Telex 9419890 · Fax 01-878 6516

USA:

New York:
Berthold Corporation
2 Pennsylvania Plaza
New York, NY 10121, USA
Telephone: (212) 564-8970
Fax: (212) 629-0348

Canada:

Toronto:
Berthold Incorporated
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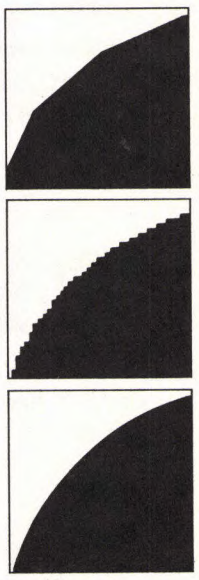

TOP: Vectored Type Characters are composed as the linear connection of a series of points. Curved edges of larger characters may show facets instead of a true curve.

CENTER: Bitmapped Type Characters are composed as configurations of square dots. Curves are reproduced as jagged stair steps.

BOTTOM: Curvilinear Type Characters are defined individually with complex mathematical expressions. This results in characters with smoother edges, straighter lines, sharper corners, and truer curves.

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Andresen Typographics
Orange County, California
714-250-4450

Andresen Typographics
San Francisco, California
415-421-2900

Andresen Typographics
Phoenix, Arizona
602-254-1710

Artintype Metro
New York, New York
212-532-4000

Bradford/Will Graphics
Denver, Colorado
303-233-9128

Brooks Typography
Lafayette, California
415-284-2910

Cardinal Type Service
New York, New York
212-489-1717

Central Graphics
San Diego, California
619-234-6633

Central Typesetting Company
Detroit, Michigan
313-961-7171

E B Typecrafters
Denver, Colorado
303-294-9240

General Typographers
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202-546-1400

Granite Graphics
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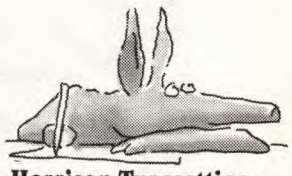
Rutherford, New Jersey
201-438-7398

Graphic Composition
Menasha, Wisconsin
414-739-3152

Great Faces, Inc.
Minneapolis, Minnesota
612-339-2933



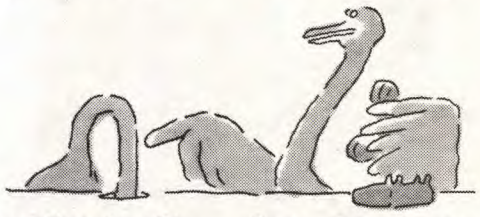
Harrison Typesetting
Portland, Oregon
503-238-9891

Mono Typesetting Co.
Bloomfield, Connecticut
203-242-3006

Newark Trade Typographers
Orange, New Jersey
201-674-3727

Omnicomp
San Francisco, California
415-398-3377
Palo Alto, California
415-326-5960

O'Sullivan Typographers
New York, New York
212-925-5443



Pacesetters Graphic Typography, Inc.
Dallas, Texas
214-235-2222

Porter Graphics, Inc.
Santa Ana, California
714-558-1947

sharpgraphics
Kansas City, Missouri
816-931-1683

Shore Typographers
Chicago, Illinois
312-944-6650

Southwestern Typographics, Inc.
Dallas, Texas
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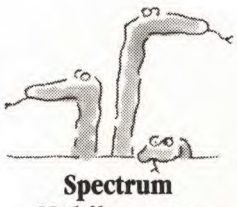
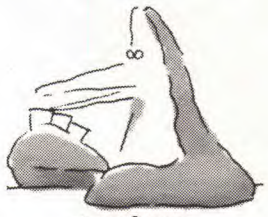


Spectrum Multilanguage Communications
New York, New York
212-391-3940

Stamford Typesetting
Stamford, Connecticut
203-838-1000
203-327-1441

Typographic Service
Los Angeles, California
213-749-8383

Trade Typographers
Washington, D.C.
202-667-3420

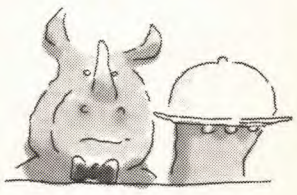


typefaces
Davenport, Iowa
319-322-2136

Typesetting Service
Providence, Rhode Island
401-421-2264

Typesetting Service, Incorporated
Cleveland, Ohio
216-241-2647

Typeworks of Dallas
Dallas, Texas
214-631-7006



Type House + Duragraph
Minneapolis, Minnesota
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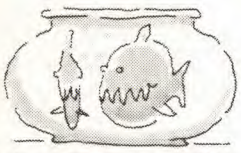
IT'S A JUNGLE OUT THERE, NOTE PADS* AND STICK WITH

For more information about the Typographers International Association contact The Director,



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Ad Type Graphics
Sacramento, California
916-736-2222

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213-388-0401

American Softype
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Ampersand Typographers
Toronto, Ontario
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Arrow Typographers
Newark, New Jersey
201-622-0111

Characters Typographic Service
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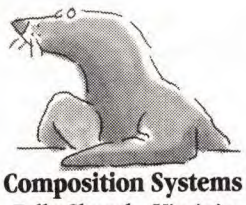
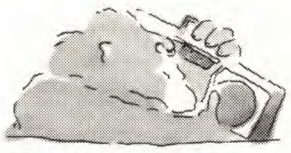


Composition Systems
Falls Church, Virginia
703-237-1700

County Photo Compositing Corp.
Southborough, Massachusetts
617-480-0205



Creative Typography
Palmetto, Florida
813-722-3973

Design and Type
San Francisco, California
415-495-6280

Elizabeth Typesetting
Kenilworth, New Jersey
201-851-0100

Image-Tech, Inc.
Milwaukee, Wisconsin
414-352-8575

John C. Meyer & Son
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215-627-4320

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Litho Composition
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Marathon Typography
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Midland Park Graphics
Midland Park, New Jersey
201-445-8816

PTH Typographers
Los Angeles, California
213-933-9124

P. A. Altenhofen Typographers
Milwaukee, Wisconsin
414-352-3590

Richards Graphic Communications
Bellwood, Illinois
312-547-6000

Rochester Mono/Headliners
Rochester, New York
716-546-1690

RyderTypes, Inc.
Chicago, Illinois
312-467-7117

Sans Souci Graphics
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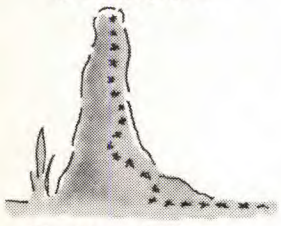
305-891-1233



The Type Gallery
Seattle, Washington
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The Typesetting Room
Costa Mesa, California
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714-540-0801

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Los Angeles, California
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Trade Composition
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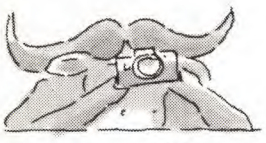

Typographical Service, Inc.
Fort Lauderdale, Florida
305-772-4710

Typography Plus
Dallas, Texas
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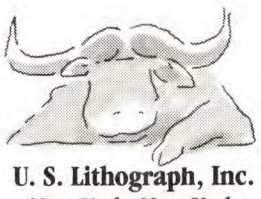

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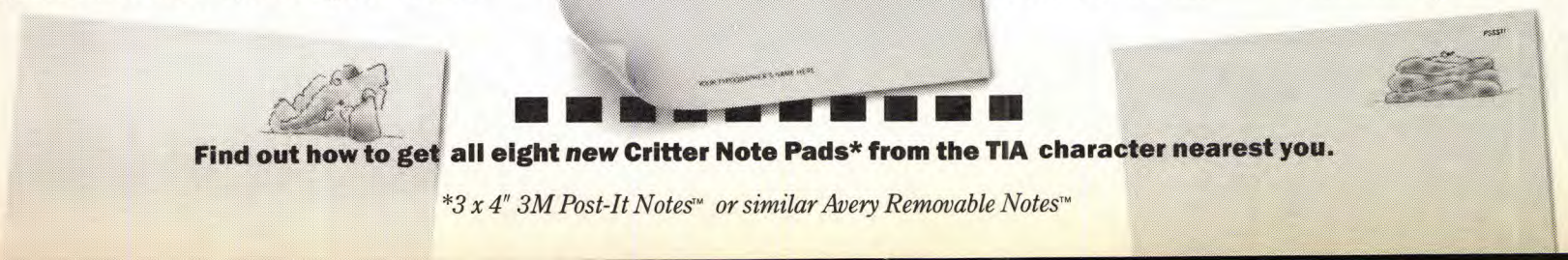

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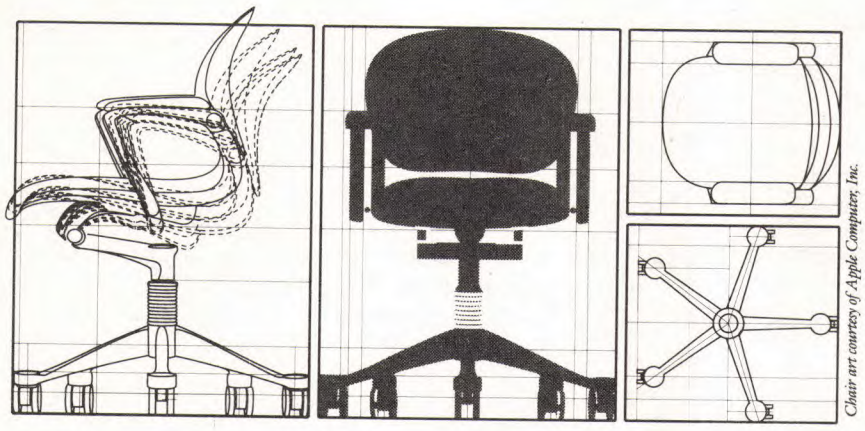

Chair art courtesy of Apple Computer, Inc.

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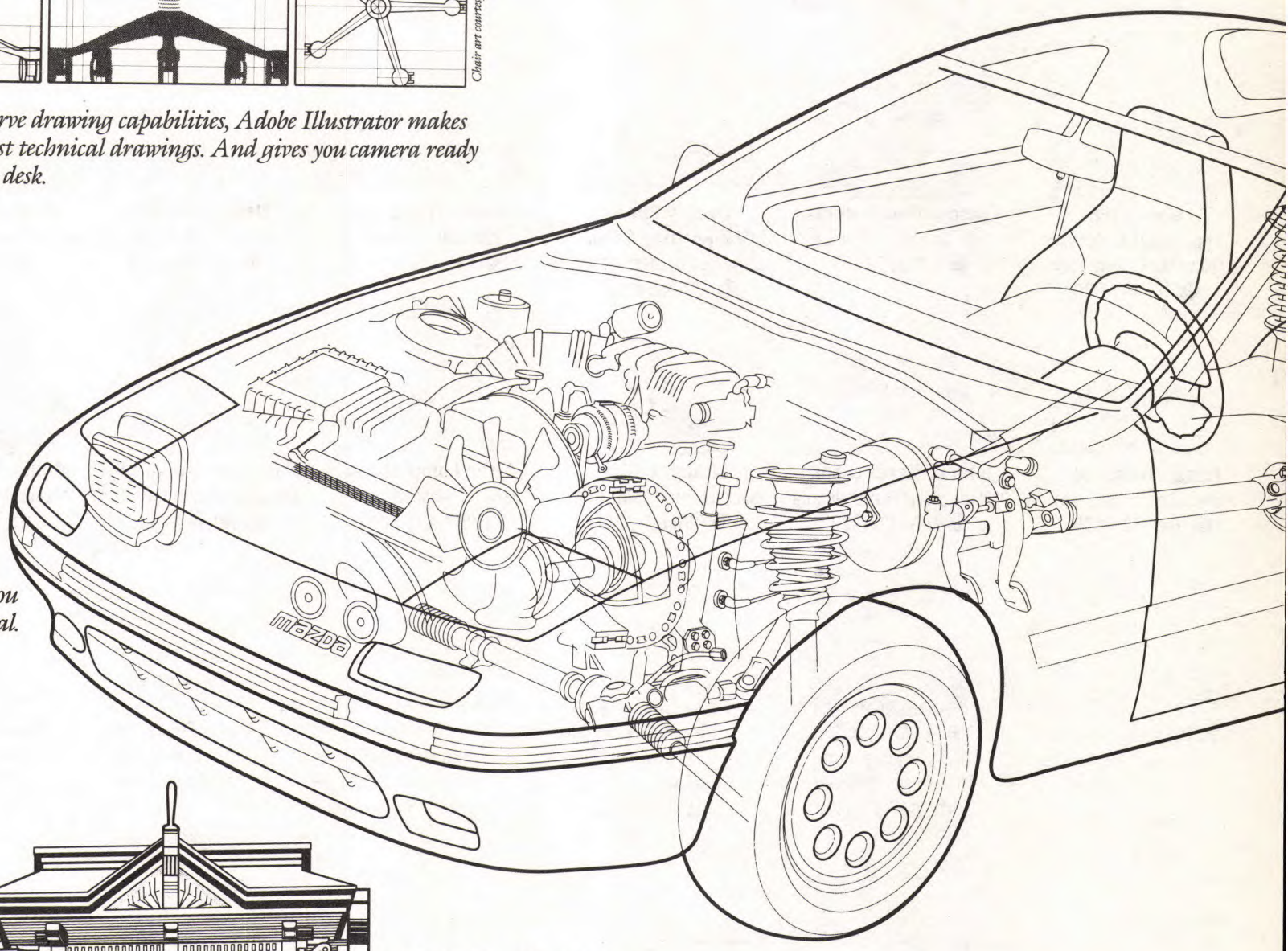

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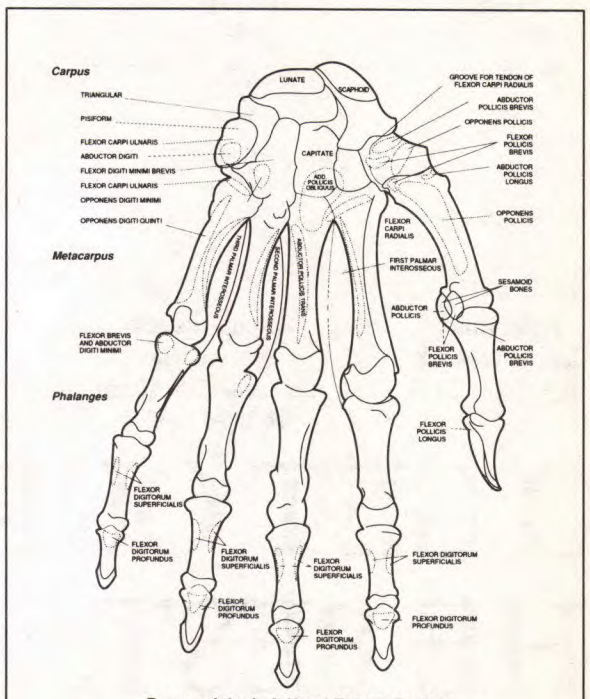
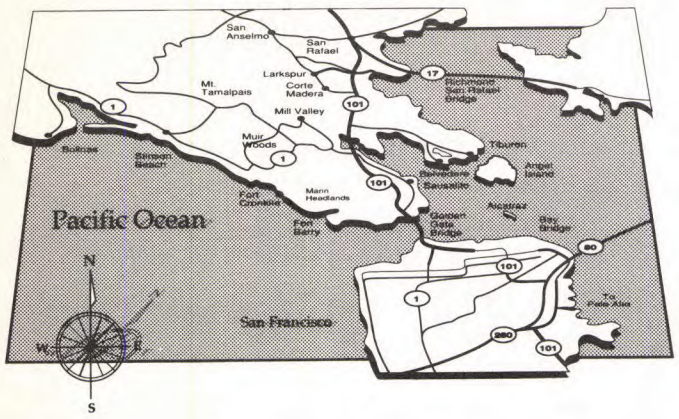
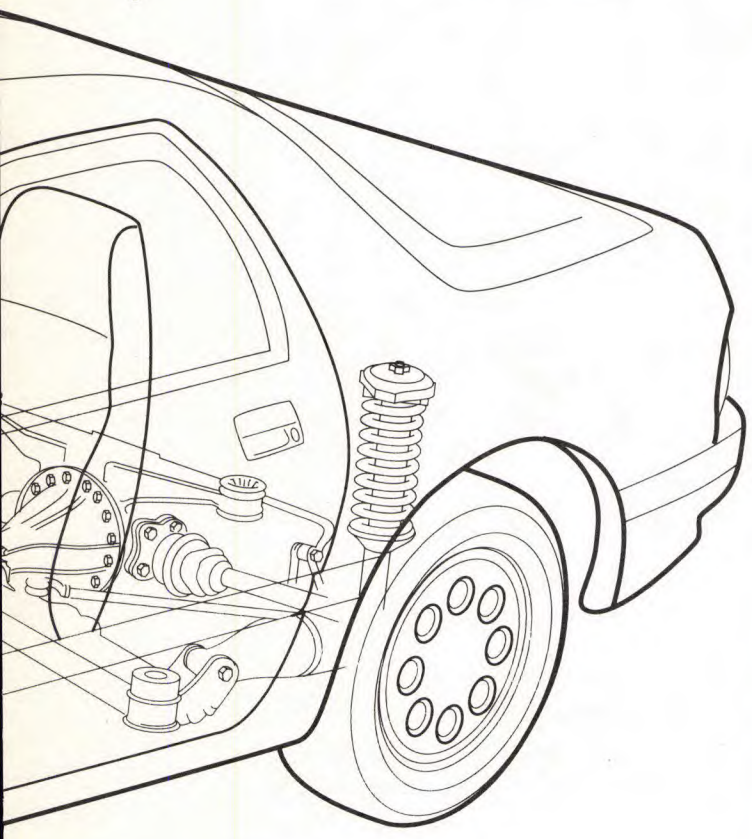
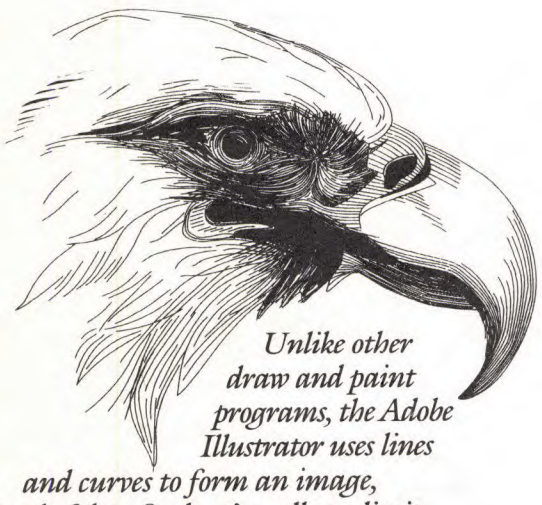


Bones of the Left Hand-Palmar Surface

For producing the finest details, all kinds of line weights, even typeset captions with precise control, no other program can touch it.







Unlike other draw and paint programs, the Adobe Illustrator uses lines and curves to form an image, instead of dots. So there's really no limit to the ideas you can hatch. Or cross-hatch.

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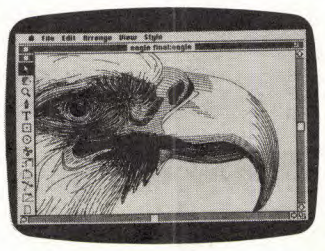

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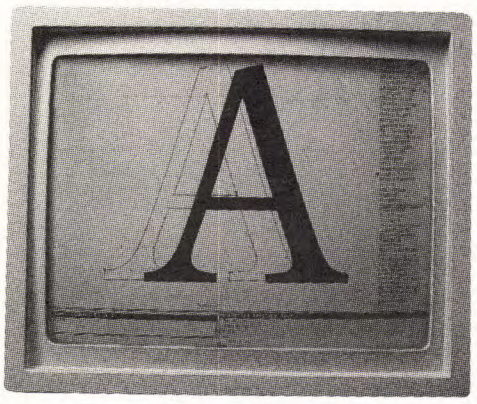
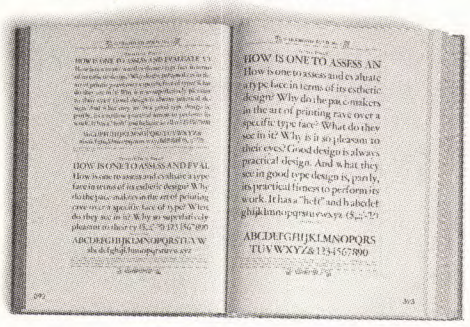


At Adobe, man and computer work as a team to craft type true to the originals.

Because at Adobe, we still strive to meet time-honored standards.

A good example is the Adobe Type Library.

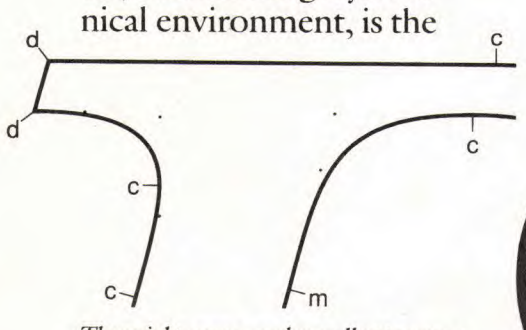
The Adobe Type Library is created in a modern setting, using sophisticated computer software. And



To ensure that each type face in the Adobe Library is true to the original, we carefully study a wide range of historic type reference material.

the people who perform this task are much like the "punch cutters" of another era... each letter in a type family is painstakingly examined, manipulated and refined until, at last, it's as close to the original as humanly possible.

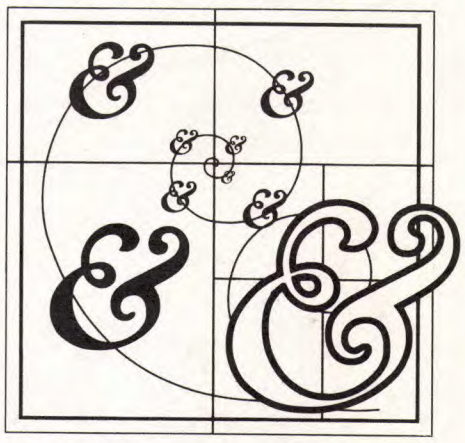
Indeed, the human factor, even in a highly technical environment, is the



The weight, curve, and overall appearance of a letter is painstakingly examined, manipulated and refined by Adobe craftsmen using specialized software.

driving force in creating a type library that is true to the originals.

Naturally, this takes time. But it's time well spent because you can be sure that each Adobe typeface not only looks and feels like the original, it reproduces perfectly,



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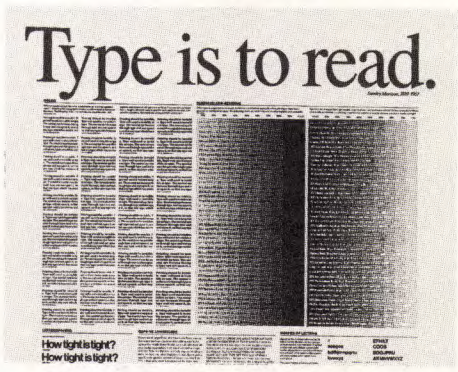
We often do not realize how much time is spent to achieve perfection. At Adobe, we spend hundreds



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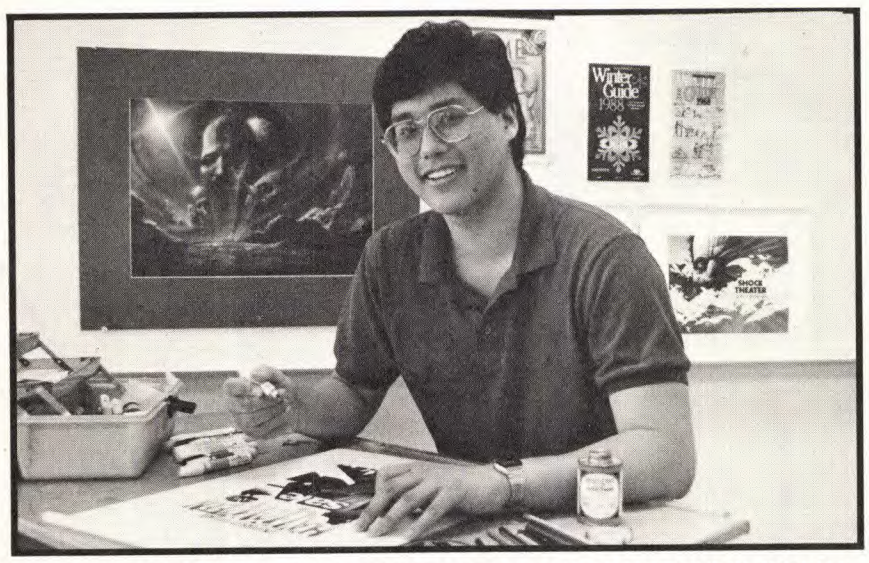
Honors aplenty, awards galore . . . inspiration . . . motivation . . . dedication. It's not only the students (they have the talent and a work ethic right-on-target) but, it's also a faculty that *cares* about the students' future—and an administration that gets things done.

Each school of the eight that make up The Design Schools boasts its own honors. Let's go over a few recent achievements.



HALLMARK MATCHING GRANT WINNER WHEATON WITH HIS ILLUSTRATION, ON WALL.

Society of Illustrators "All Stars"

The Art Institute of Seattle, a younger member of The Design Schools, flourishes in the field of illustration. The school chalked up three selections in The Society of Illustrators 1987 Scholarship Competition. John Wheaton, an eighth quarter student, won the $500 Hallmark matching grant (see photo)—other Seattle students featured were Tim Brillhart and Andrew Inkley.

Glaser Captivates Houston

Last fall, the **Art Institute of Houston** teamed up with the prestigious Innova Design Center. The event they shared was a two-part lecture by Milton Glaser titled, "Influence, Imitation and Plagiarism." An audience of 500 Houston professionals and students filled the auditorium. Hundreds more saw a month-long exhibition of Glaser's work.

Over the years, The Design Schools have sponsored programs for professionals that have featured a variety of noted designers including, Paul Rand, Seymour Chwast, Lou Myers, Maurice Sendak, Brad Holland, John Saladino and many others.

Making Waves in Fort Lauderdale

The Art Institute of Fort Lauderdale building—custom designed and recently built—has already been recognized as an outstanding work of architecture. The building, which was planned to accommodate the diverse needs of design education, won the city's "Community Appearance Award," Civic and Institutional.

The Florida school also received additional honors in education. Two students, Michael Mayor and Belkis Galainena, each won $1000 scholarships from the Advertising Federation of Fort Lauderdale as Outstanding Students in Advertising.

Problem: Design A Symbol For A Sub

News item—In case you didn't know it, the U.S. Navy is design conscious. One of the newest nuclear powered submarines, the USS Pittsburgh, needed a logo and the Navy ran a competition that attracted more than 500 entries. Grand prize winner was Kathleen Kovalcik, first year student at the **Art Institute of Pittsburgh**. Her golden-beige design appropriately featured one of the city's famous bridges on a triangular field together with a frontal silhouette of a submarine. She received a $1,000 check and a trip to Groton, CT for the sub's commissioning ceremony.

The Design Schools in Aspen

Each year for the last nine years, the thousand or so designers who attend the International Design Conference in Aspen see a display of posters by students at The Design Schools. The posters are the 120 finalists in the annual Aspen Poster Contest sponsored by the schools. This year, 2,000 students participated from all eight schools. The theme for the posters was the conference theme, "Success and Failure." The panel of judges who reviewed the finalists were a group whose caliber could not be surpassed in any contest, anywhere. Included as judges were such notable names as, Bass, Dorfsman, Chermayeff, Wolf, Chiat, Stanton and Glaser. First Prize winner, Beth Martin, **Colorado Institute of Art**, rendered her composition in strong tones of yellow against black. She enjoyed receiving a $500 check and the honors that went with it. After a one-week showing in Aspen, the show travels through The Design Schools' circuit, one month at each school's gallery.

The second and third prizes were won by Art Institute of Pittsburgh student, Brian K. Allison and **Art Institute of Dallas** student, Lisa Girdner.

Let's Not Overlook the Alumni

The Design Schools' alumni—many thousands strong—are employed wherever design and communications talent is needed, all over America. Two noteworthy honors that we heard about recently: A Pulitzer Prize for photo-journalism was won by Art Institute of Fort Lauderdale alumna, Carol Guzy, for her coverage of the death and destruction resulting from a volcanic eruption in Columbia. And for a fine design of an outstanding printed piece, **Art Institute of Atlanta** graduate, Shoko Long won the Certificate of Merit from the Printing Industry of America, for her United Way annual report utilizing fine typography and photographs.

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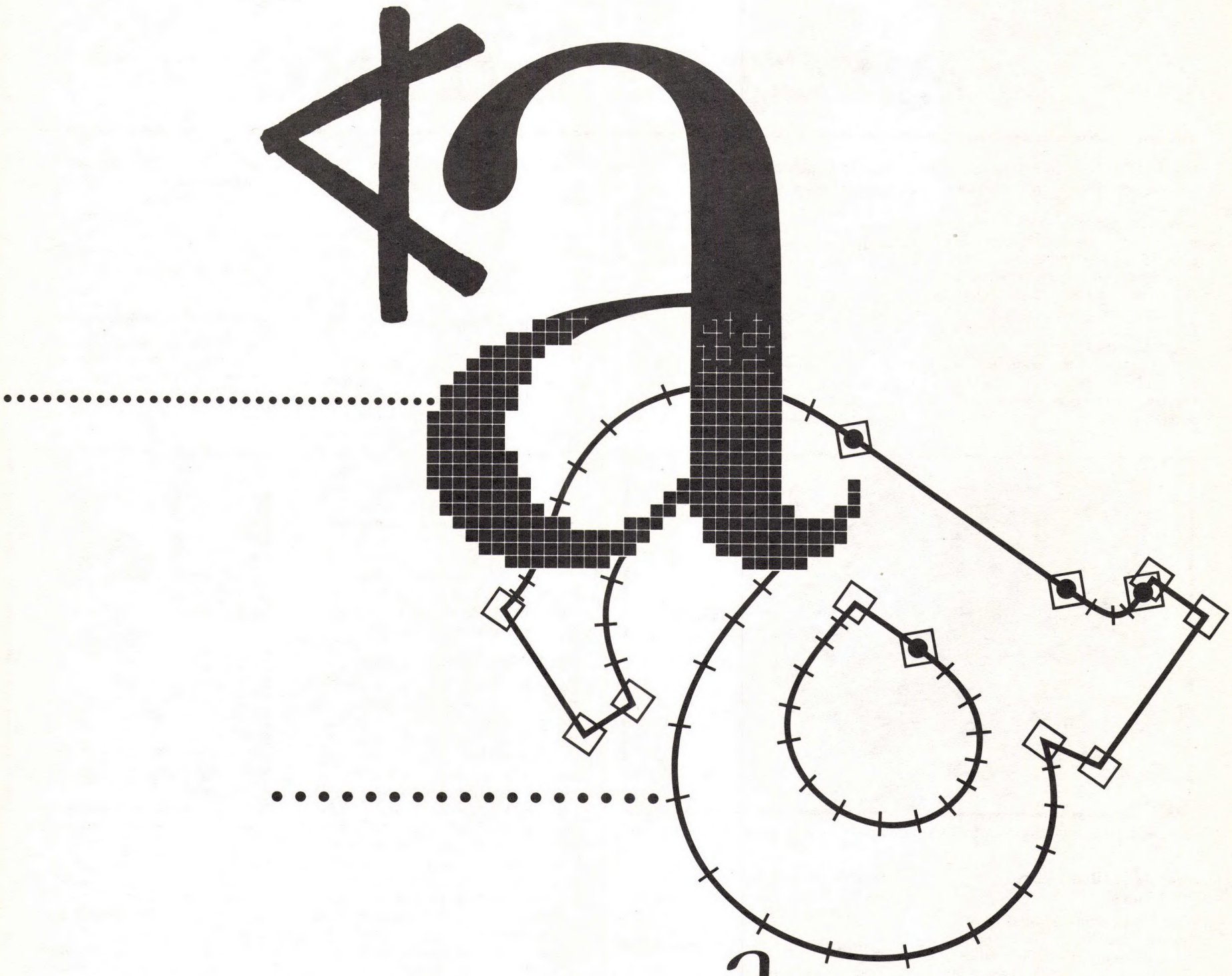

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Searching for a Surprise

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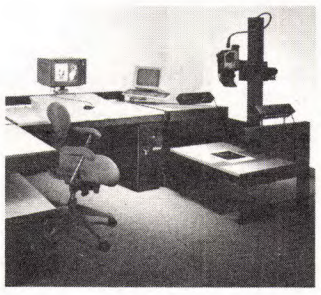

Geoff Carverhill and Bob Russell run Canada's leading package design firm. Located in Toronto, Carverhill Russell is known for maintaining high creative standards and remaining sensitive to client needs. Teamwork is an essential element of their business: for them, the best visual solution is a collaborative effort between designer and client, a process they call "searching for a surprise."

When Carverhill Russell went searching for a computer graphics system, they had a clear idea of what they wanted – a system which would take the guesswork out of design, while allowing for that element of surprise. They knew that a system which required less time to produce visuals would leave more time to design them. But they also needed quality presentation materials for a broad range of packaging projects.

Their search ended as soon as they saw their first demonstration of the Lightspeed image design system. The surprises were just beginning.

They found they could generate many variations of a design in less time than it would have taken to make just one. And production costs were minimal. They were pleased to be able to use familiar tools with such ease, and thrilled with the new ones Lightspeed had to offer.

The surprises keep coming. Lightspeed is as effective for corporate and environmental projects as it is for packaging design. Now the people at Carverhill Russell make changes to designs during client meetings, and show new comprehensives the next day. Designs are freer, comps are tighter, clients are happier. They've even discovered how effective the comps are for market research...

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Conference Chairpersons
Renee LeWinter, Northeastern University
Frank Romano, TypeWorld

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Hot stuff!

Attention, typophiles, Headliners' new one-liner index is here at last!

Called "neo-" and with a cast of thousands (faces, that is), this handsome 5" x 11" booklet is just what the doctor ordered. Compact, concise, pocket-sized, it makes scanning for style selection quick and easy.

And on those occasions when you need to see more than a one-line setting, the "neo-index" keys you into the big Headliners master catalog where you'll discover all you'll ever need to know about any given style.

What's also nice is that the one-line format allows you to take in many companion faces while shopping for the one you want—an easy and painless way to get acquainted with our vast library of DisplayType and Morgan Press styles.

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The presense of that little word (our registered trademark) guarantees the font's authenticity. And orginality. Of course, the knock-off artists always omit that word on their pirated Headliners alphabets.

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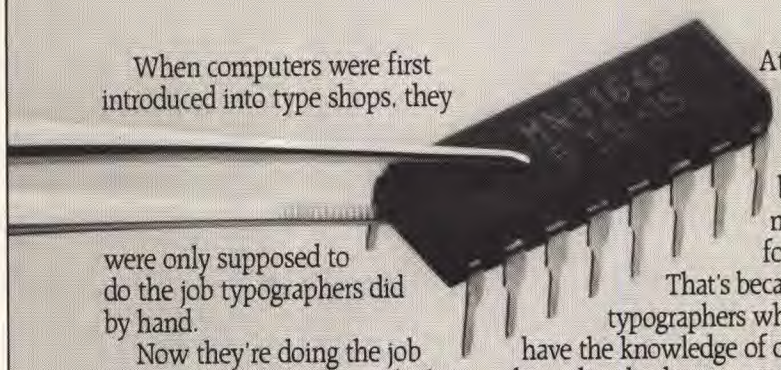

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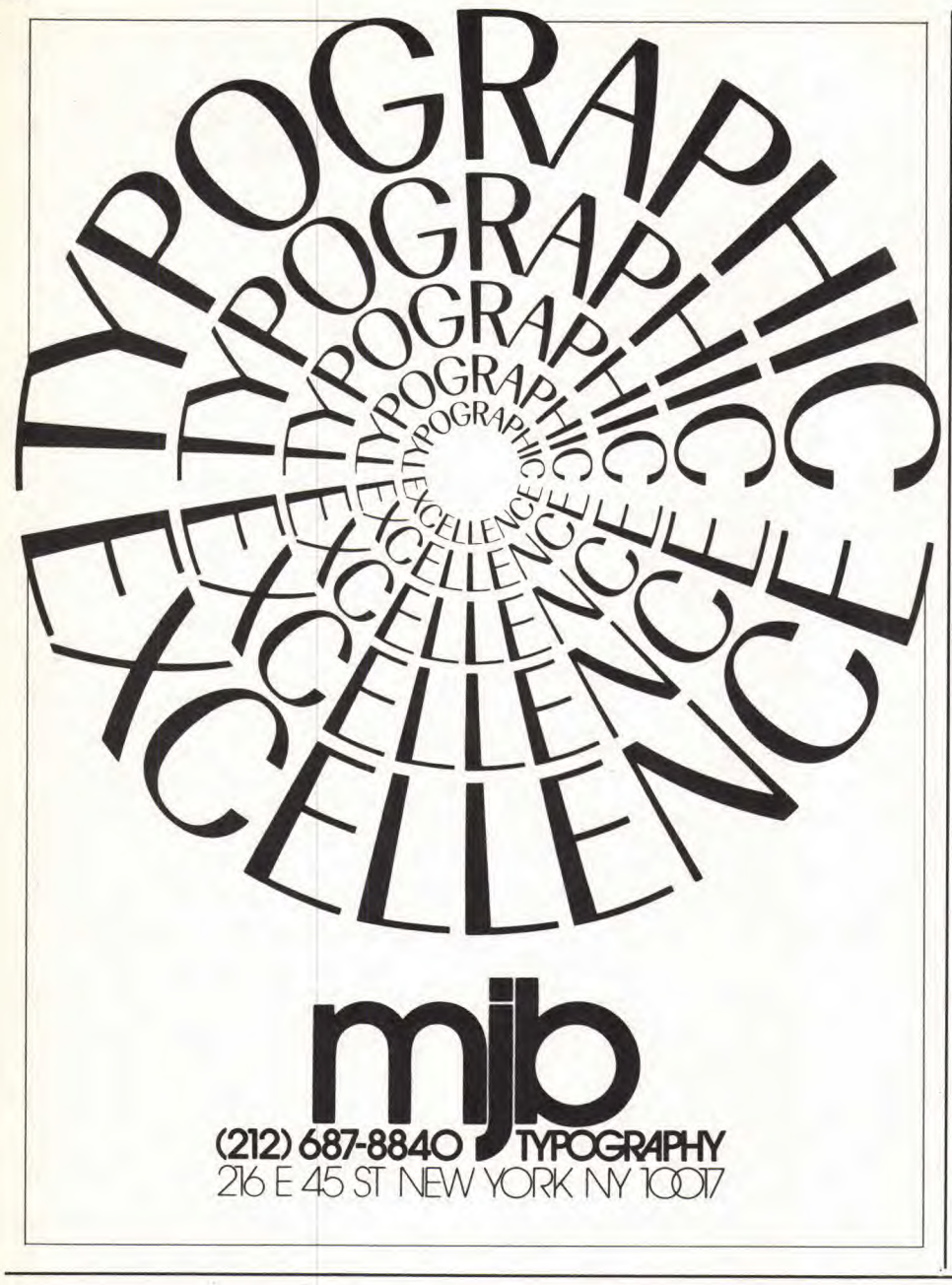
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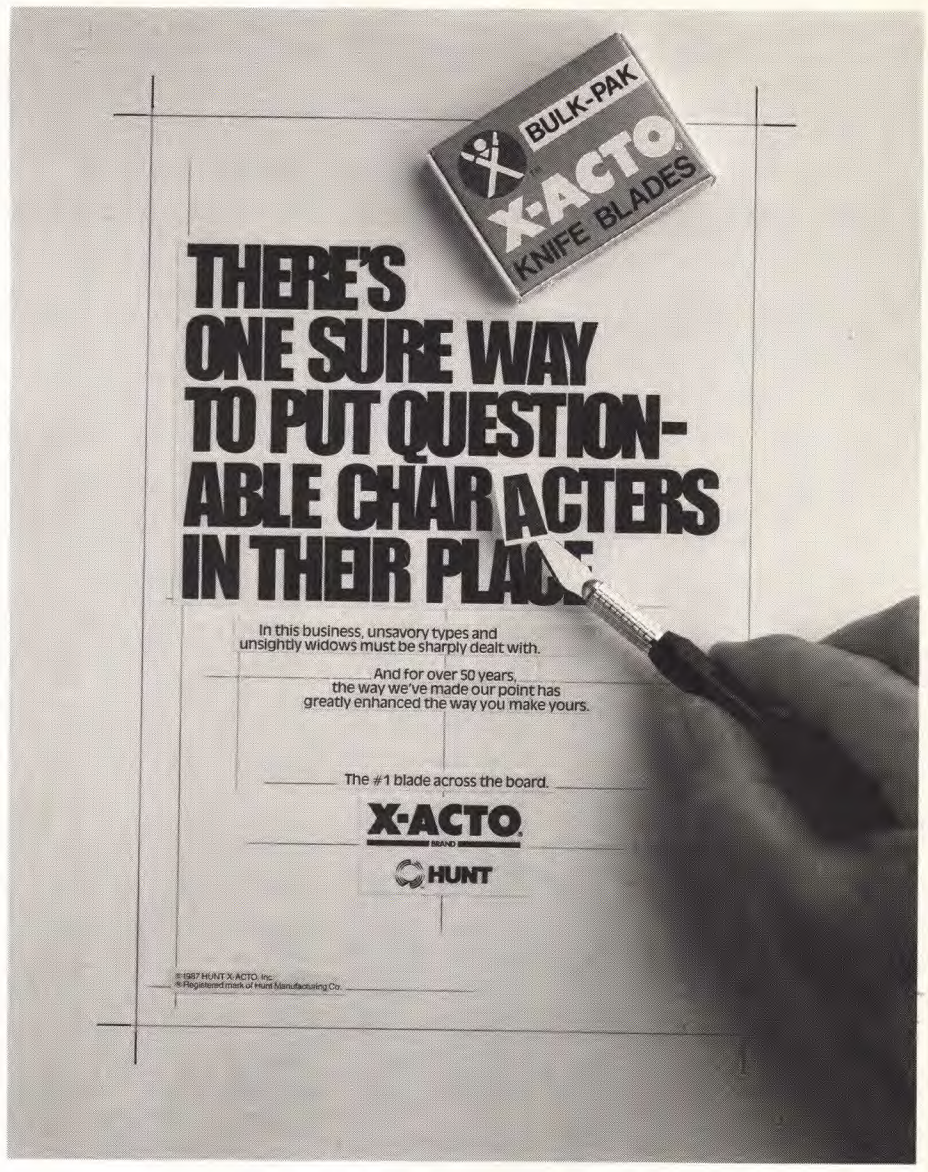
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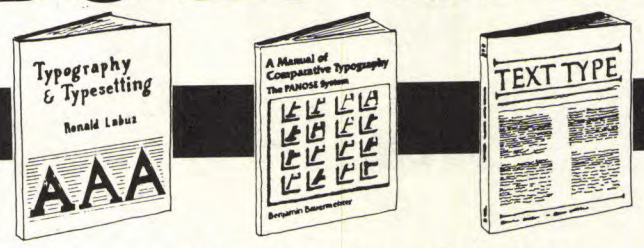

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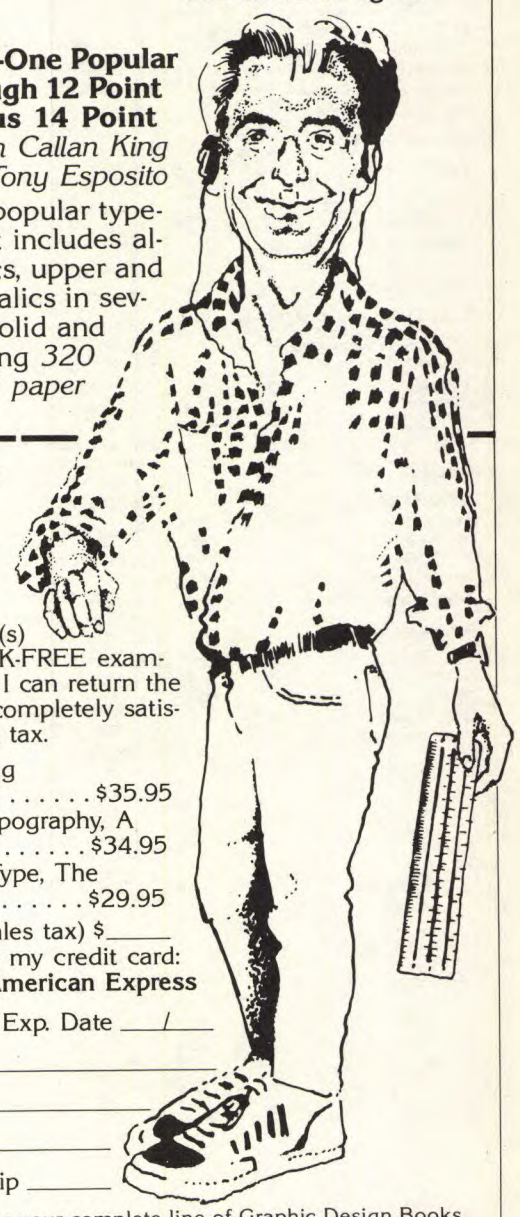

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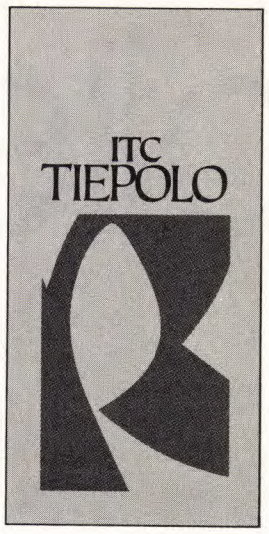

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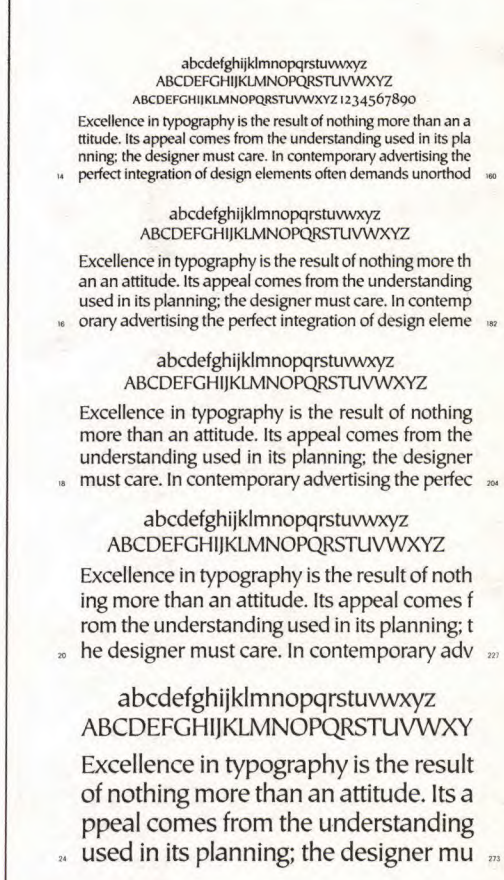

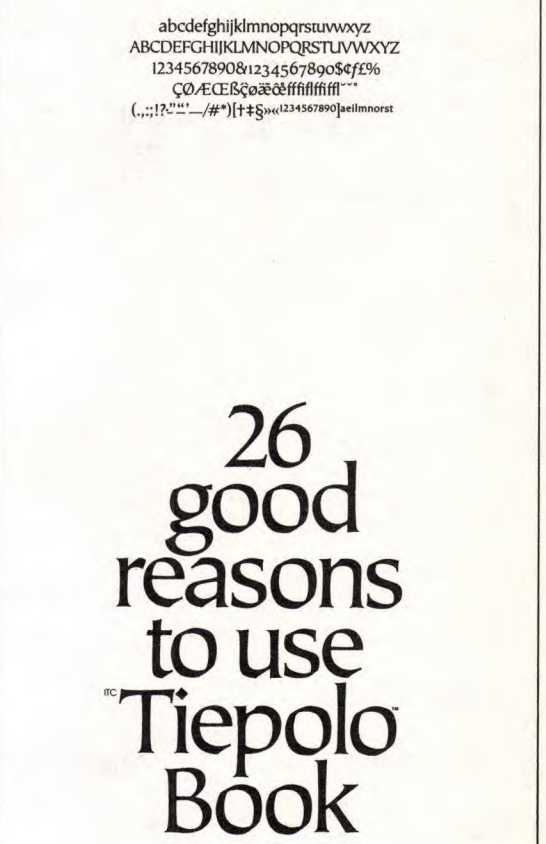

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Gallery 1

In 1964, Dr. Martin Luther King was awarded the Nobel Peace Prize. In his Nobel lecture, Dr. King said "There is nothing new about poverty. What is new, however, is that we have the resources to get rid of it...Today, therefore, the question on the agenda must read, why should there be hunger and privation in any land, in any city, at any table, when man has the resources and the scientific know-how to provide all mankind with the basic necessities of life?...There is no deficit in human resources; the deficit is in human will...The poor in our countries have been shut out of our minds and driven from the mainstream of our societies, because we have allowed them to become invisible." (Copyright © 1964 by the Nobel Foundation. Reprinted by permission of Joan Daves.)

There were more than 1,100 entries from 33 countries submitted in response to the call for entries for the third annual Herb Lubalin International Design Competition. Thirty-eight pieces were selected for the exhibition and include work by students from England, France, The Netherlands, the Soviet Union, Switzerland, the United States and West Germany. Serving on the jury were Seymour Chwast (U.S.A.), Olaf Leu (West Germany), B. Martin Pedersen (U.S.A.), Anthony Russell (U.S.A.) and Rosemarie Tissi (Switzerland).

Gallery 2

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